SHOICHI KAMON

THE MYSTERY OF UTSURO-BUNE

ANCIENT UFO ENCOUNTER IN JAPAN?

Flying Disk Press

The Mystery of *Utsuro-bune*

Ancient UFO Encounter in Japan?

Shoichi Kamon

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Introduction

This book is non-fiction. Evidences shown in the book certainly exist in this world.

Beginning of the Mystery

Ancient documents which state that a mysterious incident occurred in 1803 of the Edo Period, about two hundred years ago, have been passed down the generations in Japan. The story is that a strange ship drifted ashore on a beach in Japan. The ship was spherical or disc shaped, and it was similar to the modern UFO. A beautiful woman speaking an unknown language and unknown characters were found inside the ship. There are twelve literary materials in total that make mention of this intriguing incident. This high number is argued to be an indication of the validity of this story. In almost all of the documents, we see depictions of the UFO-like craft, the beautiful woman, and unknown characters, as shown in the pictures shown below [1], [2]. This intriguing story has been known, for some time in Japan, as the *Utsuro-bune UFO* legend.

Typical pictures of the *Utsuro-bune UFO* legend in Japanese UFO books. (A) *Toen Shosetsu* [1] and (B) *Umeno Chiri* [2]. These pictures are copied from the book of *Nihon Zuihitsu Taisei* (Japan Essay Completion) published in 1928.

(A) (B)

In this book, I explore the present status of the investigation concerning existing texts about the legend. From a modern pop-culture perspective, the most interesting content of the legend is the way in which the ships depicted in these documents are highly similar to modern UFOs. Thus, we are fascinated by the mystery concerning 'how Japanese texts depicted ships similar to modern UFOs in the Edo Period, about two hundred years ago. Are these pictures the evidence of UFO existence?'

The quest to investigate this mysterious legend began in a pub near JR (Japan Railway) Tokyo Station in 1996. I and some friends, who favor a skeptical view of paranormal subjects, wasted time by drinking, talking, and laughing about the subjects of paranormal TV shows, movies, books and so on. The beginning of the quest to investigate the *Utsuro-bune UFO* legend was initiated by the following conversations at the pub.

"Yeah, when I was a high school boy, I saw a drawing of a UFO that had drifted ashore in the Edo Period in an occult book. What is that? I heard that the original drawing was found in the ancient literature written by Bakin Takizawa who is the author of the famous novel *Nanso Satomi Hakkenden* (The Chronicles of the Eight Dog Heroes of the Satomi Clan of Nanso) [3]. "

"Yes, you can see the drawing of a UFO in the article entitled "*Utsuro-bune no Banjyo* (A foreign woman in *Utsuro-bune*)" in the book named *Toen Shosetsu* edited by Bakin Takizawa. A similar story and drawing can also be found in a book named *Umeno Chiri* (Dust of Japanese Plum) published in the Edo Period. From all appearances, the drawing certainly resembles the flying saucer, (a UFO)! I also heard that these articles have already been translated into English for entertainment magazines outside of Japan."

"I have never heard about the drawing in ancient document that depicts the craft, which is similar to the modern UFO even outside Japan, before 1947 (when the first UFO sighting was recorded). In this way, these documents are interesting from the perspective of world pop-culture."

“If things that resemble each other in different eras, far apart, and in different and distant places, are recorded, we can consider that the thing really exists in this world. If so, these drawings are extremely interesting from the viewpoint of human history!”

“But, do these ancient documents, where the UFO-like crafts are drawn, really exist in Japan? If they really exist, they are extremely precious documents in the world. We can say that these documents are far more interesting than any of the out-of-place artifacts in the popular book of ancient astronauts by Erich von Däniken.”

“Yeah, however, most of the documents carrying UFO stories are usually based on lies, hoaxes, and nonsense. So, I am skeptical concerning the existence of the articles in ancient books.”

“OK, let’s investigate these books when we have free time in the future.”

Of course, the actual conversation of the drunkard friends in the pub was more vulgar than what is illustrated in the above sentences. In 1997, one year after the above conversation in the pub, I sought to confirm the existence of the UFO-like drawings in *Toen Shosetsu* and *Umeno Chiri*, and for this purpose, visited the libraries where these ancient books are treasured.

The UFO-like drawings definitely existed in these two books. During this investigation, I found another book that contained manuscripts of articles from *Toen Shosetsu* with the UFO-like drawing. Eventually, I could not deny the authenticities of these ancient UFO-like drawings and the documents that recorded similar incidents to the modern UFO close encounter.

Influential scope of investigation outcome

I investigated the stories and drawings of these documents in detail from the scientific, historical and folkloric viewpoints. The research results were first published in the Journal of JAPAN SKEPTICS in Japanese in 1998 [4]. This paper was later cited by SCIaS (a science magazine), published by the *Asahi Shimbun* in 1999 [5]. Part of the results was also published in the *Skeptical Inquirer* in English in 2000 [6]. This paper was the first scientific investigative report about this legend written in English and it attracted much international interest in the documents.

After publication of these papers, I was informed of the existence of the little-known documents of this legend by a local eminent historian living in Ibaragi Prefecture. I was surprised to find that these documents were definitely older than *Toen Shosetsu* and *Umeno Chiri*.

In 2003, I was interviewed on an American TV show (on the History Channel) entitled “Dragon Triangle”. During the interview, I explained the basic mysteries of the legend. For viewers outside of Japan, this show was the first encounter they would have had with this interesting and mysterious legend. In particular, many UFO enthusiasts around the world were highly interested in this legend. The clip of my interview in the show can be viewed by the link [7].

This TV show has spread the wonder of the legend to the world. Ironically, this show has not been broadcasted in Japan. At the beginning of 2009, I published a Japanese book entitled “Edo *Utsuro-bune* Mystery” [8]. Since this book presented the scientific investigation of the legend in Japan, it was eagerly welcomed by both UFO enthusiasts and UFO skeptics. Most Japanese people had encountered this mysterious legend through occult books and magazines in their childhood, and they now want to know the truth as an adult.

In 2010, I contributed to another TV show on the History Channel entitled “Ancient Alien: Underwater Worlds”, and talked about the same content in the previous show. A clip from this show can be viewed by the link [9]. These TV shows presented only the tip of the iceberg of my research results from the investigation of the legend. However, many English, German and French websites about this legend now exist. Most of them are based mainly on my articles in the *Skeptical Inquirer* and the above-mentioned TV shows. Recently, a Japanese TV station, NHK (Nippon Hoso Kyokai), also produced a show about this legend, which was broadcast in 2014, and can be viewed through the link [10]. The story in this show was mainly based on my book published in 2009 and the new discovery.

When I published *Edo Utsuro-bune Mystery* in 2009 [8], I thought that most of the document around the legend had already been discovered. Hence, I was surprised by the information about the existence of previously unknown

document from a reader of my book in 2010. The newly found document indicated that the same legend was certainly written in the Edo Period. This discovery was so interesting that a local newspaper included it as an article. This article led additional surprises. In 2012, I was informed, by a newspaper reader, the existence of another document about the legend of which I was not aware. The document was also extremely interesting because it was passed down the generations in the samurai family whose ancestor had been ordered to practice guarding the coastline in the Edo Period.

I thought that these exciting lucky discoveries would not be repeated. However, this prediction was wrong. In 2014, a different unknown document of this legend was found more again. Interestingly, this document was a report made by *ninja*. In fact, decisive information about a key for solving a mystery of the legend was included in this document. The details of these discoveries will be discussed in this book.

Distinguishing between "*Utsuro-bune*" and "*Utsuro-bune UFO*"

Utsuro-bune in Japanese means "Hollow ship" or "Vacant ship" in general. It refers to the imaginary ship that often appeared in ancient Japanese legends and folklores. Many *Utsuro-bune* folklores have been passed down the generations in many parts of Japan. In most of them, *Utsuro-bune* does not resemble a modern UFO. *Utsuro-bune* depicted only in specific documents resembles a modern UFO. We call these mysterious UFO-like ships *Utsuro-bune UFOs* and therefore call the mysterious story, which is the main subject of this book, *Utsuro-bune UFO* legend throughout the following chapters.

Although the legend was certainly written about two hundred years ago in Japan, it seems to be related to the modern UFO legend that originated in the U.S.A. around the twentieth century. In this legend, the reader can enjoy a strong feeling of being out-of-place as if Scully and Mulder, the protagonist of the X-files, were to appear in the Japanese samurai movie. Contrary to the stories of X-files, all the evidence shown in this book certainly exists in this world. I want readers to enjoy the feeling of surrealism invoked by the legend.

Furthermore, from the viewpoint of a UFO enthusiast, this legend can be considered as ground-breaking! This is because, if the UFO-like craft of the

legend is verified to be based on actual observations of UFOs in the Edo Period in Japan, these drawings may be the long-awaited evidence of UFO existence. I argue that this is extremely strong evidence. In this case, this legend may change the human history.

Conversely, if the UFO-like craft of the legend was based on the imagination of ancient Japanese people, the legend will be also extremely interesting from folklore and pop-culture perspectives in the world, and can become a kind of key to solve the mystery of modern UFO legend. Regardless of culture, I pose several universal questions. Do humans always imagine the visitors from an outer world traveling in a spherical or disk shaped craft? Is it possible to explain the perceived similarity of the shapes between modern UFOs and *Utsuro-bune UFOs* through human psychology? When you read this book, you will be fascinated by the mystery of the *Utsuro-bune UFO* legend and will have goose bumps from experiencing the fun of exploring this mysterious legend. Did a UFO encounter actually occur on a beach in Japan two hundred years ago, or is it only imagination?

References to important documents and persons in this book

In the following chapters, all of the ancient Japanese literary materials of the legend will be explored. Since their titles are written in old Japanese, it is difficult to memorize and discriminate them, even for modern Japanese speakers. For the sake of clarity, the circled number is included in the title for readers who are not familiar with old Japanese. Throughout the book, each of the documents regarding the legend is cited in the order that they appear in the book as follows:

①*Toen Shosetsu*
②*Hirokata Essay*
③*Umeno Chiri*
④*Funabashi Print*
⑤*Ohshuku Zakki*
⑥*Hyoryuuki-shu*
⑦*Gaikoku Hyoryuu Zensho*
⑧*Mito Document*
⑨*Hitachi Document*
⑩*Yaji-kita Document*

⑪*Banke Document*
⑫*Inoke Document*

Furthermore, classical Japanese person's names in the Edo Period often emerge, in this book. In the original manner, person's names are written as family name first and private name second. In order to make the book easy-to-read for Western readers, however, all Japanese person's names are written in the Western manner. They are referred to by private name first, and family name second throughout this book. Titles of honor are omitted from names in the sentence through this book.

References

[1] "*Utsuro-bune* no Banjo", *Toen Shosetsu*, *Nihon Zuihitsu Taisei* (Japan Essay Completion) Second Period vol. 1, pp.271-274, Yoshikawa Kobunkan (1928).

[2] "*Utsuro-bune* no koto", *Umeno Chiri*, *Nihon Zuihitsu Taisei* (Japan Essay Completion) Second Period vol. 1, pp. 776-777, Yoshikawa Kobunkan, (1928).

[3] https://en.wikipedia.org/wiki/Nans%C5%8D_Satomi_Hakkenden

[4] Shoichi Kamon, "Edo Jidai Hitachi no kuni ni hyochaku shita UFO? (UFO drifted ashore at Hitachi Province?)", Journal of the JAPAN SKEPTICS, vol. 8, pp. 39-46 (1998).

[5] Toshio Kimoto, "UFO densetsu to kozo ga onaji, Edo Jidai no *Utsuro-bune* (The structure of *Utsuro-bune* legend in Edo Period is same as that of modern UFO legend)," SCIaS Sept. pp. 74 -75 (1999).

[6] Kazuo Tanaka, "Did close encounter of the third kind occur on a Japanese beach in 1803?" *Skeptical Inquire*r vol. 24 (4), pp. 37 - 41 (2000).

[7] https://www.youtube.com/watch?gl=JP&hl=ja&v=WTUzWZwo3K8

[8] Shoichi Kamon, *Edo Utsuro-bune Mystery*, Rakko-sha (2009).

[9] https://www.youtube.com/watch?v=BSdbeozECjo

[10] https://www.youtube.com/watch?v=TMPUH28NCbA

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Chapter 1
UFO Legends in the U.S.A. and Japan

1-1: Kelly, Hopkinsville

In the summer of 1994, I was standing at a corner of the village named Kelly in the suburbs of Hopkinsville, Kentucky in the U.S.A. This place is where a family observed an unidentified flying object (UFO) falling near a small valley and aliens who were about one meter tall (called by the newspapers as “little men”) in 1955. Two young men of the terrified family had shot the aliens using a shotgun and a rifle to ward them off. However, the approximately two hundred rounds of gunshots that were fired did not improve the situation of the family. It seemed that the gunshots were not a valid defense against the alien invasion. All the members of the family panicked, on two separated cars, they rushed to the Hopkinsville police office for help. This incident is called Kelly-Hopkinsville UFO incident. It became a famous UFO legend in the U.S.A. and, eventually, the world came to know it through books on UFOs such as *UFO experience* by J. A. Hynek [11]. The slug “little green man,” often used to describe an alien in English, may probably originated from this incident.

While at the site, fortunately, I could interview a neighbor of the terrified family who had been involved in the incident and a retired police officer who had joined the investigation on the incident at that time. I was very surprised to hear their opinion regarding the incident, because they had concluded that this UFO incident was “a delusion of a panic-stricken drunkard family” or “the silly talk of the drunkards”! Although I did not look forward to hearing the mysterious and strange story from the residents near the site of the UFO sighting, I was astonished to find the enormous difference between the true story and the legend written in UFO books.

In the U.S.A., we can find many such UFO/alien legends. The reason why the U.S.A. is home to so many UFO/alien legends is that it is not only a large country but also a relativity new one, founded only approximately 240 years ago. At the time of its founding, the U.S.A. was already so modernized that people could not believe in the irrational legends of ghosts or apparitions that

are popular in countries having a long history and rich culture, like Japan or European countries. However, every nation requires an inner world comprising the myths, legends, and fairy tales inherent in its culture and this inner world must be persuasive to the nation at that time. In other words, the inner world of the U.S.A. should not contradict the developments made by the nation in science and technology in the twentieth century. In the twentieth century, in the U.S.A., UFO/alien legends take the place of legends on ghost and apparitions. Now, modern UFO legends are a typical and significant part of American pop-culture.

1-2: UFO sighting by Kenneth Arnold, Washington State: UFO First Year

Legends on UFOs have a relativity short history. The first recorded UFO sighting was the observation of flying saucers near Mt. Rainier in the West Coast, Washington State, in June 23, 1947 by the business man Kenneth Arnold, who was voluntarily searching for an airplane that had crashed near Mt. Rainier. He witnessed nine objects flying at a speed that was impossible to achieve by an airplane at that time. Interestingly, he did not testify that the flying objects were disk shaped. He only said that he observed crescent-shaped objects that looked like saucers skipping on a pond. However, for the next two weeks, all over the nation, newspapers published articles under the headline of “Flying Saucer”. Following this incident, the military, police, and newspaper offices received many reports of seeing “flying disk shaped objects in the sky.” The original testimony by Arnold of “crescent-shaped objects” was perfectly forgotten. Observations of flying saucers have been reported worldwide, and most of the mysterious flying objects in these reports were disk shaped or spherical.

Since there are too many ridiculous and irrational stories on flying saucers, the term flying saucer is often regarded with derision, for instance, the statement “Hey! He observed a flying saucer yesterday” implies that the referred person should not be taken seriously. Hence, after the 1970s, the media have avoided using this term. Today, the technical term “unidentified flying object,” that is, UFO, used by the military is widely used. Additional information on the historical Arnold’s sighting is very limited, and the incident was too simple to capture the imagination of many people. Hence, this case is not significant among the list of UFO legends. However, the year

1947, which witnessed the birth of the modern UFO myth of “visitors from outer world traveling in a disk shaped craft,” is called “UFO first year.”

1-3: The Roswell UFO Legend, New Mexico

Immediately following Arnold’s sighting, the Roswell UFO incident occurred and later became a famous UFO legend. On July 8, 1947, a press release said that a flying saucer had crashed into the ranch close to Roswell, New Mexico, and the U.S. army had recovered the wreckage. Although the newspaper report received immediate and widespread attention, it was unfortunately reported the next day that the reported “flying saucer” had been a balloon used for meteorological observations. Soon, the incident was perfectly forgotten. However, at the beginning of 1970’s, many UFO enthusiasts reinvestigated this case and they found a surprisingly large number of witnesses who were ready to confirm the accuracy of the Roswell UFO sighting. Unlike Arnold’s case, since the incident involved so many people (i.e., more tongues to spread the news), this case had all the ingredients to inspire human imagination, such as the wreckage of a craft, an alien body, alien characters, and suspicious of it being a government conspiracy. Therefore, many people worldwide eventually started believing that this incident actually happened, and the Roswell UFO legend became famous.

As a result, the International UFO Museum and Research Center was established in Roswell, and Roswell is now known as the UFO Mecca, attracting tourists from all over the world. Roswell will probably not find a place among the World Heritage Cities in the next twenty years; however, this is very well a possibility in the next one hundred years or so. We cannot dismiss lightly the power of the UFO legend in the U.S.A.

Serious UFO researchers have finally agreed on the real origin of the Roswell legend, that is, the crashed disk in New Mexico [12]. The debris found in Roswell was in fact a remnant of Flight #4, a part of a top-secret balloon flight project called *Project Mogul* for monitoring the atomic-bomb experiment conducted by the former Soviet Union. In Figures 1.1 and 1.2,

I show two photographs. In Figure 1.1, Charles B. Moore, who was a professor at the New Mexico Institute of Mining and Technology and one of the scientists involved in Project Mogul, is holding the device made of cloth and balsa that was actually used in this project. Photograph Figure 1.1 has been taken by the author at Moore's home. In the photograph, aluminum foil is being pulled off the surface of the device, except for a small portion. We can easily see that size and shape of the debris shown in Figure 1.2 closely resembles that of the reflector shown in Figure 1.1. This device is called corner reflector, and

Figure 1.1 The corner reflector used in *Project Mogul* being held by Charles B. Moore.

it is often used for tracking of a balloon by using radar because it scatters radar waves toward the incident direction. The presence of debris consisting of balsa, cloth and scrap of aluminum foil at a UFO crash site implies the unprecedented popularity of the UFO legend in

the U.S.A. There are many books on the Roswell UFO legend, reading which the reader can easily become an expert on this legend.

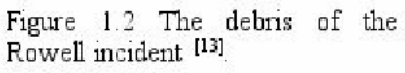


Figure 1.2 The debris of the Rowell incident [13]

1-4: UFO Legends Prior to UFO First Year

The reason why UFOs are still considered a part of legend, even though more than seventy years have passed since UFO first year, is that there is no physical or objective evidence that strongly supports the existence of UFOs. To date, no one has been able to refute the arguments of skeptics who strongly insist that UFOs are the products of simple misconception, forgery, delusion, or hoax. One of the strongest objections against UFO enthusiasts is as follows:

"If UFOs really exist, why are there no records of UFO incidents dating before UFO first year (1947)? If UFOs do exist, we should easily be able to find the historical records of older incidents similar to modern UFO sighting."

The above arguments can be reversed. For instance, historical records on sightings similar to modern UFO cases prior to UFO first year can provide strong evidence for the existence of UFOs. If UFOs are the results of forgeries, delusions and hoaxes, the records on UFOs should be limited to date after UFO first year (1947). In other words, UFO first year can be used to authenticate the existence of UFOs. Therefore, many UFO researchers have looked for historical records on sighting prior to UFO first year that resemble modern UFO cases. Here, I present two interesting records of UFO incidents that are said to have occurred prior to UFO first year.

- **Cave painting from Fergana, Uzbekistan, painted in 2000 BC.**

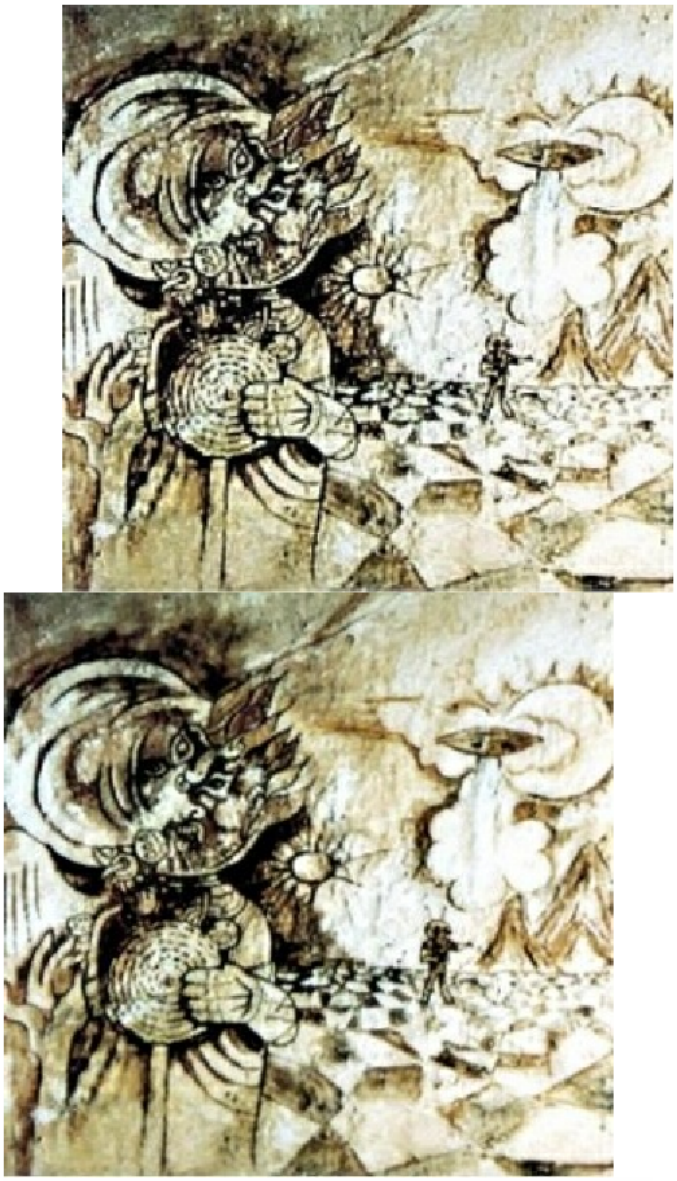


Figure 1.3 Cave painting from Fergana, Uzbekistan

In conjunction with the occurrence of UFO incidents before UFO first year, the “ancient astronaut or ancient alien” idea is well-known among UFO maniacs. This idea was spread by the best seller *Chariot of the Gods? Unsolved Mysteries of the Past*, written by Erich von Däniken in 1968, and it has fascinated people around the world [14]. The idea is based on the hypothesis that aliens have visited the Earth since the pre-historic age, long before UFO first year, and the aliens taught advanced science and technology to the primitive people. In his subsequent books, Däniken presents many photographs of his collections of ancient relics that seem to suggest the existence of ancient astronauts and UFOs.

Unfortunately, as all his explanations on the ancient relics in his books contradict those established by mainstream science, history, and archaeology, they may not be accepted by all. However, while reading his books in my youth, one of his photographs did make me wonder aloud whether it was real.

Figure 1.3 shows a painting that was discovered from a cave in Fergana, Uzbekistan. This painting supposedly dated back to 2000 BC. I first saw this painting in a TV documentary based on Däniken's book. Even now, some TV shows sporadically feature this painting. We can find this documentary in the DVD [15]. The documentary DVD states that "….a side of Fergana in Uzbekistan, near the Chinese border, soviet scholars found a rock painting, which was carefully copied. We must look and look again, glass significantly pre-historical cram. A creature's helmet connecting tube …and suspended in a void a space-ship, a ship resembling two saucers kept one on top of the other…."

Ignoring the creature looking like an astronaut in a spacesuit on the left side of the painting in Figure 1.3, we concentrate on the creature wearing a spacesuit and the UFO-like craft with a rocket jet seen on the bottom on the right side. The UFO witnesses have often stated that the shape of the UFO resembled two saucers kept one on top of the other the in modern UFO legends. If this painting was really painted in 2000 BC, we cannot easily dismiss the hypothesis of ancient astronauts. It is difficult to regard this painting as an artifact based on the deformed culture or religion of the ancients. Hence, once it is proved that this painting was indeed painted in 2000 BC, long before UFO first year, support for the ancient astronaut hypothesis can be strengthened. By the way, it is well-known that there is an empirical law that suggests

> "*the stronger the persuasiveness of an incident, the higher the possibility of it being a hoax or misunderstanding*"

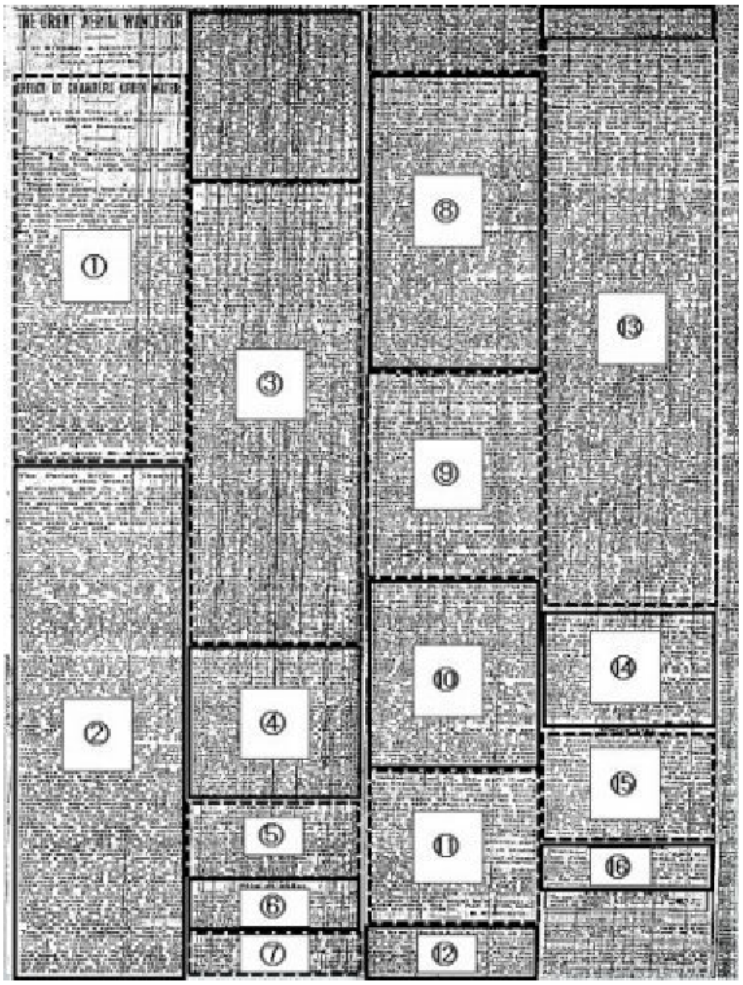
among UFO business or society. Unfortunately, this law can be applied to the cave paining in Fergana. Figure 1.3 shows a picture that is based on a drawing published in a magazine in former Soviet Union after UFO first year, according to the website [16]. I agree with my colleague who said, "This picture resembles modern UFO cartoons too much to believe that it is the real thing. It must certainly be a hoax!"

- **Spaceship crash at Aurora, Texas, in 1897.**

For a long time, people have considered UFOs to be disk shaped or spherical based on the term flying saucer. When people imagine the story of "visitors from outer world", do they naturally consider the visitor's vehicle to be disk shaped or spherical? The following example shows that this was not so. Approximately half a century prior to UFO first year, during 1896-1897, numerous sightings of a cigar-shaped flying machine called the airship were reported across the U.S.A. In the sixties, UFO researchers noticed an interesting article in the newspaper of *Dallas Morning News* of April 19 1897. The article stated that early on April 17, a craft resembling the alleged "spaceship" had flown to Aurora, collided with a windmill located on a Judge's property, and scattered debris in the town. A purported Army officer from nearby Fort Worth reported that the pilot was a Martian. The article further stated that the pilot did not survive the crash and was buried in the Aurora Cemetery. For many years, this article was forgotten for a long time. In the 1970's, a UFO researcher was interested in this article and discovered a grave marker that appeared to show a flying saucer of some sort in the cemetery. It is said that following its discovery, the grave marker mysteriously disappeared from the cemetery. This story became a UFO legend in Aurora, and it is mentioned on the Texas Historical Commission Marker in front of the Aurora Cemetery.

The mystery of this legend can be easily solved by checking the microfilm of the newspaper kept in the library of the University of Texas at Arlington, Texas. The articles on the Martian spaceship can still be found on the fifth page of the newspaper shown in Figure 1.4. Surprisingly, all the articles on this page are on the airship incident, and the headline of this page is "THE GREAT AERIAL WANDERER". The sentence under this head-line is "IT IS EITHER A REALITY OR ANNIAS AND SAPPHIRA WERE MERE AMATEURS" [17].

In other words, the entire page covers only feature stories on the airship incident in Texas. The page contains sixteen articles on the airship incident, as shown in Figure 1.4. Here, I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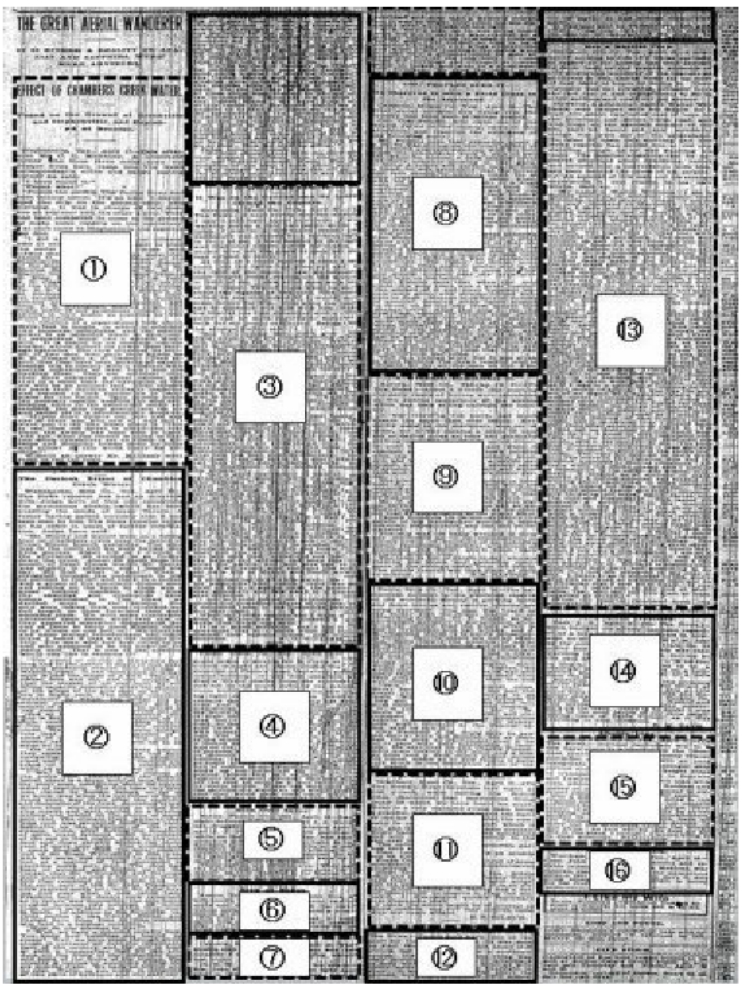

Figure 1.4 The fifth page of *Dallas Morning News* of April 19, 1897. The page was composed of sixteen articles on the airship

provide some funny extracts from these articles:

"They (the occupants of the airship) report that they have been making an experimental trip to comply with a contract with certain capitalists of New York who are backing them." (article noted by ① in Figure 1.4);

"We (the occupants of the airship) live in the regions of north pole."

"… we have pipes through which steam is conveyed all over the inhabitable part of the country (North Pole) and the soil is kept at such a temperature …. ." (article noted by ② in Figure 1.4);

One can easily understand that all the articles on this page were definitely part of an absurd entertainment story that took advantage of a rumor that was prevalent at the time. For example, in the article titled "Skeptics and Believers" (article noted by ⑩ in Figure 1.4) on this page, Dr. E. Etuart says that "the whole affair is due to hypnotism and bad whisky." This article tries to excuse the absurdities discussed in this page by discussing the view pint of alien enthusiasts and skeptics.

The rather long and funny article in this page is titled "Has a Musical Crew" (article noted by ⑬ in Figure 1.4); it presents the following testimony: "… I was awakened by the sound of music. I lay on my pallet with my eyes closed and listened to it. Softer, sweeter, weirder music was never heard before. Its melody coursed through my veins and penetrated my very soul. …. the music very strangely seemed to be in the air overhead…by farmer Walter Williams." It is apparent that this story seems to be based on the Revelation of God.

The article on the Martian spaceship, entitled "A Windmill Demolishes" (article noted by ⑨ in Figure 1.4). It is shorter than the above article and comprises only about 300 words, its size about one third of "Has a Musical Crew." It is incredible that the article on the incident of the century (the spaceship crash in Aurora), which occurred only two days before, was placed on the fifth page, not the front page, of the newspaper. Hence, probably, this article was one of the features articles planned beforehand.

These facts imply that the article was nothing more than a fictitious story developed by a reporter. The article could fool only a few gullible people at the time and was easily forgotten by the public. Of course, there were no follow-up articles on the incident, and this incident remained forgotten for a

long time until 1970's. When I examined the microfilms of newspapers published before and after April 19, I could find the witness story and the picture of the airship in the same newspaper of April 17, 1897 (the picture is shown in Figure 1.5). In the picture, the airship resembles a bird with large wings or a fish with large fins.

Here, we must consider the state of aviation technology at the time; we must remember that the development of the famous solid airship Graf Zeppelin started in 1851 and that Otto Lilienthal, a pioneer in the field of human aviation, died in a gliding crash in 1896. Perhaps, people were informed of these flight experiments and were expecting the invention of the powered aircraft (the first flight by Wright brothers is 1903). Therefore, people could base their imagination on the above information, that is, a combination of Graf Zeppelin airship and the glider of Otto Lilienthal. In 1897, people could not imagine that a craft from the outer world would be disk shaped or spherical. This example shows that the human imagination is strongly affected by the technology of the time.

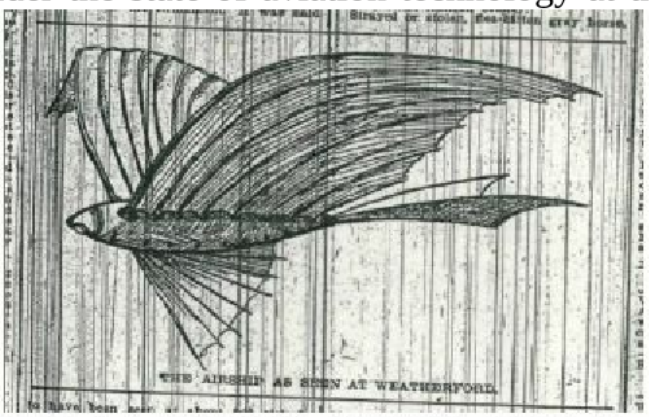

Figure 1.5 The picture of airship, sighted at Weatherford on April 16, 1897, printed in the *Dallas Morning News* of April 17 [18].

1-5: Evidence of UFO Sightings before UFO First Year from Ancient Japanese Literary Materials?

UFO enthusiasts have searched for the evidence of incidents that remind us of modern UFO incidents in historical records, ancient documents, legends, folktales, and myths prior to UFO first year. However, to date, they have not found any conclusive evidence [19], [20]. In addition, from the perspective of mainstream science, history, and archaeology, the claims that "Nazca ground pictures in Peru, pyramids in Egypt and Mexico, and Piri Reis map in Turkey were constructed or created by using the technology of the

aliens who visited to the Earth in ancient times" is ridiculous. As explained earlier, the cave painting in Fergana, shown in Figure 1.3 and the spaceship crashed at Aurora, shown in Figure 1.4 cannot be regarded as evidence of UFO incidents that occurred before UFO first year.

Surprisingly, some records in ancient Japanese literary materials describe events that occurred long before UFO first year and that resemble modern UFO incidents. These records seem to be more persuasive compared with the sloppy evidence provided by the previous examples in this chapter. One is the article titled *Utsuro-bune no Banjyo* ("A Foreign Woman in the Hollow Boat") in the book *Toen Shosetsu* (Novels in Rabbit Garden) edited and published in 1825 by Bakin Takizawa, a famous writer of the Edo Period (picture (A) in the Introduction chapter). Another is the article titled *Utsuro-bune no koto* ("Concerning the Hollow Boat") in the book *Umeno Chiri* (Dusts of Japanese Plum), published in 1845 by Matajiro Nagahashi, about whom little is known (picture (B) in the Introduction chapter). For many years, some Japanese UFO enthusiasts have declared that "these are certainly the records of UFO/alien encounter in the Edo Period of Japan, about two hundred years ago."

Contrary to the questionable evidence provided by the cave painting in Fergana, and the spaceship that crashed at Aurora, it is indubitable that these two books were written in the Edo Period. Since the book *Toen Shosetsu* comprises collections of intriguing stories set in the Edo Period, the credibility of the story is not high. However, we are surprised that the pictures presented in *Toen Shosetsu* and *Utsuro-bune* show some structures that resemble the modern UFOs very closely. Particularly, the illustration in *Umeno Chiri* shows a kind of ring around a spherical vessel. The structure of this vessel is definitely similar to that of the Saturn-Shaped UFOs often reported in modern UFO legends.

The purpose of this book is to exhaustively study of the Japanese *Utsuro-bune UFO* legend. It is a very interesting mystery, which is composed of a mixture of pure U.S.A. and pure Japanese pop-cultures. How did the author in the Edo Period, who could not know how a modern UFO looks like, image these kinds of shapes? Were the pictures of the *Utsuro-bune UFO* drawn based on an actual UFO sighting dating back to the Edo Period?

(Summary of Chapter1)

There are no pictures of UFO-like crafts in the records on Western culture dating before UFO first year (1947). However, such pictures are depicted in two Japanese books published approximately 150 years ago.

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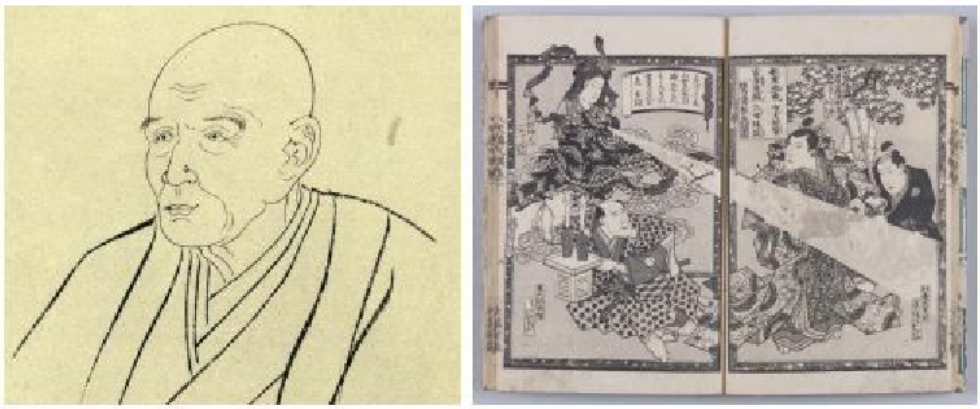
Chapter 2

①*Toen Shosetsu* (②*Hirokata Essay*) - The most well-known Literature

2-1: Bakin Takizawa



(*a*) (*b*)

Figure 2.1 (*a*) Bakin Takizawa (1767-1848) [31]. (*b*) Illustration of Bakin's most famous work entitled *Nanso Satomi Hakkenden* (The Chronicles of the Eight Dog Heroes of the Satomi Clan of Nanso) [31].

Most Japanese people know of the *Toen Shosetsu* by virtue of the picture, which is shown in picture (A) in the Introduction chapter of this book. This picture (originally found in the book *Toen Shosetsu*), has been reprinted in a book entitled *Nihon Zuihitsu Taisei* (Japan Essay Completion) published in 1928 before UFO first year [1]. The literatures of the Edo Period were written in cursive style characters using a brush with *sumi* (Indian ink) on white paper. It is very difficult for the modern Japanese to read cursive style characters, unless they are experts. In the twentieth century, many popular essays, novels and books that were written in the Edo Period have been transformed into Western-type prints and have been published so that modern Japanese people can read them easily. *Nihon Zuihitsu Taisei* is one of these books and it contains the book of the Edo Period entitled *Toen Shosetsu* edited by Bakin Takizawa. Bakin Takizawa† (hereafter called Bakin) was the first famous professional novelist in Japan (see Figure 2.1). In 1825, he gathered twelve eminent literary persons in Edo (presently Tokyo) and supervised a society called *Toen-kai* (Rabbit Garden Society). Society

meetings were held once a month. At these meetings, each member presented gossip, amusing news and stories or strange tales collected on their own. *Toen Shosetsu* is a collection of these presentations, recorded and edited by Bakin, published in 1825. This book was not printed with woodblock but was hand-written. This kind of book was called *shahon* (copied-book) in Japan. Anyone who wanted to possess a *shahon* could only do so by copying the book by hand.

†Takizawa was his real family name and Bakin was the part of the pseudonym he used (Bakin Kyokutei). His real full name was Okikuni Takizawa. However, he sometimes used Bakin Takizawa at that time and modern Japanese people have referred to him as this name. Thus, he will be referred to Bakin Takizawa in this book.

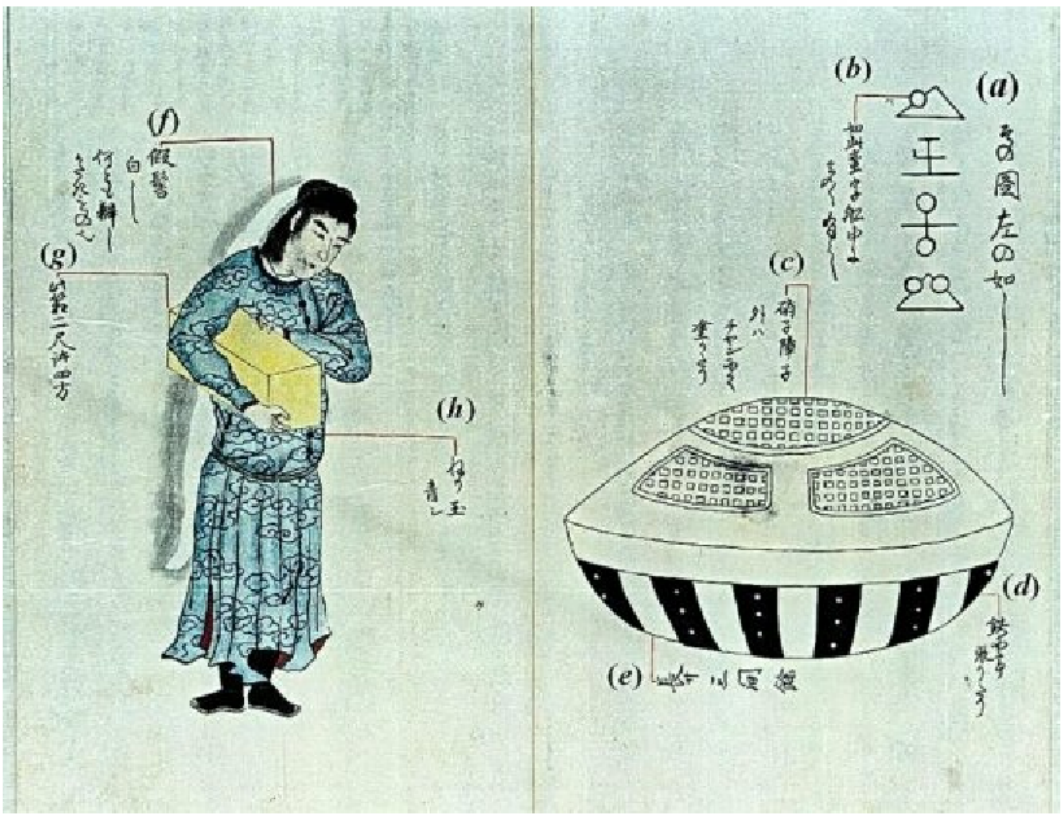
Figure 2.2 Tenri University Central Library.

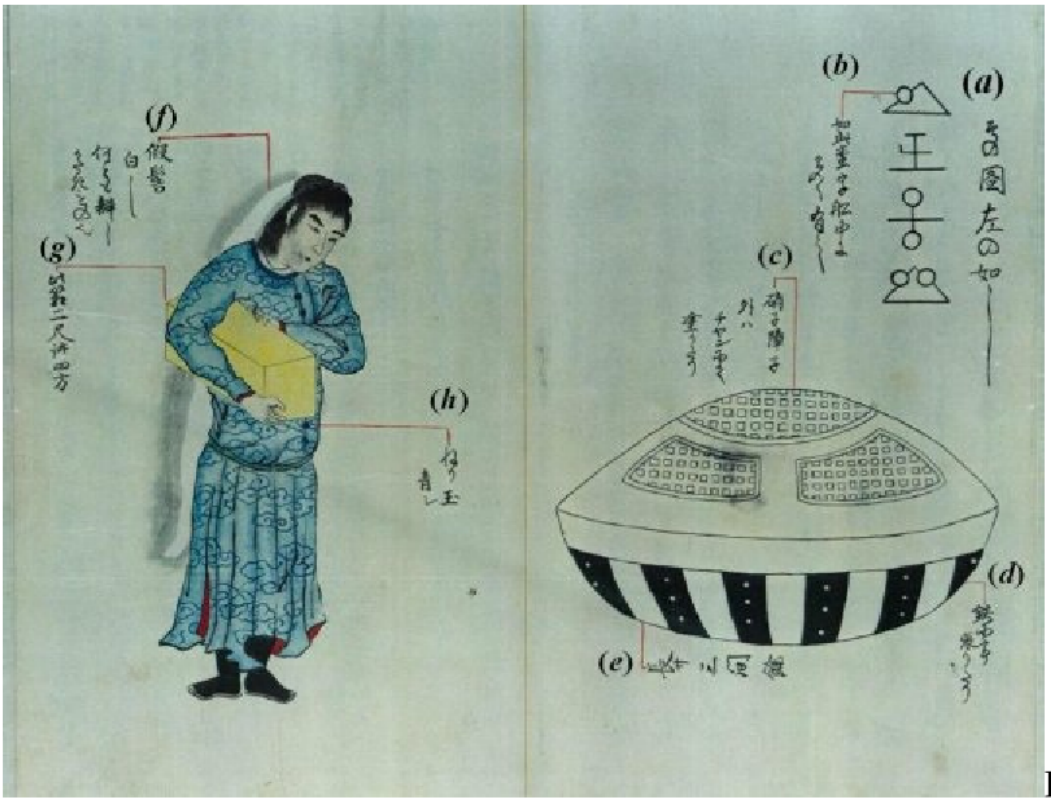
Toen Shosetsu, which consists of 14 volumes, exists in Tenri University Central Library, Nara Prefecture (Figure 2.2). This library is very famous for collecting many famous, precious, and priceless ancient literatures in Japan. Since *Toen Shosetsu* is the most precious book among them, an advanced reservation is required in order to inspect this book. In 1997, I visited Tenri University Central Library and inspected the contents of *Toen Shosetsu*. I carefully turned the pages of the old book and eventually found an article *Utsuro-bune no Banjyo* (Foreign Woman in an *Utsuro-bune***)** in the volume 11 of the book. I was surprised to find that the original picture of this article was drawn in color, because the pictures of this article in modern UFO books are black and white. The black and white picture shown in picture (A) in the Introduction chapter is reproduced by the publisher and is not original.

The original picture of *Utsuro-bune no Banjyo* is shown in Figure 2.3 and it seems to be drawn very elaborately. Most of the articles in *Toen Shosetsu*

do not contain colored pictures. So, it seems that this article may be written as the prominent one in *Toen Shosetsu*. We refer to this article in the book as ①*Toen Shosetsu* hereafter. I translate the article, which is composed of six pages, into English as accurate as possible within my ability.

Figure 2.3 Original picture of ①*Toen Shosetsu* (Original is color





Dates are lunar calendar.

①*Toen Shosetsu*: English Translation

Title: *Utsuro-bune no Banjyo* (A Foreign Woman in an *Utsuro-bune*)

The incident in this story took place in the afternoon of February 22, in the spring of 1803. Offshore from a beach called *Ha-ra-ya-do-ri* in the territory of *Etchuno-kami Ogasawara* (4000 *koku*†**),** who occupied a position named *Yoriaiseki* of Tokugawa shogunate at the time, in Hitachi Province, a kind of boat was observed from the beach. People approached this boat in smaller boats and eventually caught and towed it to the beach.

†The word *koku* is a unit of volume measuring quantity of rice-seeds, i.e., tax, in the territory used in the Edo Period.

The boat was round and resembled a kind of *kohako* (a box used for burning incense). Its diameter was about three *ken* (5.5m). On the upper part of the boat, there were several glass-fitted *shoji* (window with lattice) and they were shielded by *chan* (a kind of waterproofed putty made from pine-tree gum). The bottom of this ship was reinforced by separate iron plates. This structure may have protected the boat from destruction by sunken rocks. Since the grass-fitted *shoji* were transparent, the people could see the inside of the boat where they found a woman with strange features.

Her appearance is shown in Figure 2.3.
(*a*) The illustrations are shown on the left.
(*b*) A number of these kinds of foreign characters were found.
(*c*) Glass-fitted *shoji***.** It was shielded by *chan*.
(*d*) Iron plates were attached.
(*e*) Width was three *ken* (5.5 m).
(*f*) Added hair was white and it is difficult to describe.
(*g*) The size of this square box was two *shaku* (61 cm).
(*h*) The tempered ball (button) was blue.

Her hair and eyebrows were red, and her face was pink. She also had pieces of long white hair among her red hair and it was tied back. Her long hair may have been made from fur or from twisted string. This kind of hairstyle could not be found in any literature. Furthermore, since no one could understand her language, no one could ask her where she came from. This foreign woman held one square box whose size was about two *shaku* (61 cm) in her hands. It seemed that this box was very important to her because she held this box constantly, and she prohibited anyone from approaching it.

The objects found in this boat were investigated by the people who found her. There was about two *sho* (3.6 liters) of water in a small bottle. (In the other document, the words “two *to*” (36 liters) were used instead of “two *sho*”, and “small boat” was used instead of “small bottle.”) There were two pieces of carpet, cake-like food and minced meat. While people discussed what to do about this boat, the woman observed them peacefully.

An old villager said “this woman may be a daughter of a king in a foreign country and might have been married in her home country. However, she loved another man after marriage and her lover was put to death. Since she was a princess previously, she could get sympathy and avoid the death penalty. She was forced into this boat and her fate was left to the sea. If this conjecture is correct, her lover’s severed head will be inside the square box. In the past, a similar boat with a woman inside drafted ashore on a beach not far from here. In that incident, a severed head, placed on a kind of chopping board, was found inside the boat. Judging from this kind of secondhand information, the contents inside this box may be similar. This might explain why the box is so important to her and why she is always holding it in her hands. If this information about this incident is relayed to the lord of the

territory, we may be ordered to inspect this woman and the boat, which would be a costly endeavor. Since there is a precedent that this kind of boat should be cast back out to sea, we had better put her inside the boat and send it away. From a humanitarian view point, this treatment is too cruel for her. However, this treatment would be her destiny."

Many foreign characters (see Figure 2.3) were found inside this boat. Similar characters were observed on a British ship that recently appear at offshore from Uraga in Japan. From this observation, the woman may have been a British, Bengali, or American princess. However, no one knows exactly where she was from. The woman and the boat had been illustrated by persons who were interested in this incident at the time and are shown in Figure 2.3. I am a little disappointed because the illustrations and sentences are absurd and are not very concrete. If anyone knows anything concerning this incident, please let me know.

by Kinrei

(Head note by Bakin, the father of the author of this article)

I (Bakin) think as follows: In a book named *Roshia Bunkenroku* (a book of travelers in Russia), we find the following sentence: "The sleeves of the female dress are cylindrical and the radius of the dress becomes gradually smaller above the waist. The color of her dressed-up hair is changed into white by using white powder." Judging from this sentence, this white hair of the foreign woman may have been colored by the white powder and she may have been a woman who lived in a Russian dependency. More detailed study on this is required.

(End of head note)

(End of ①*Toen Shosetsu* inspection)

The author's pseudonymous, written at the end of the article, indicates that it was written by Kinrei (pseudonym), who was a son of Bakin and his real full name was Okitsugu Takizawa. It has been revealed that Bakin helped his son significantly in writing this article, according to the records written by Bakin, which still exists. Kinrei was not blessed with good health and died at the age of thirty eight. Concerning the picture in ①*Toen Shosetsu*, the following sentence was found in Bakin's diary:

"…In the spring of 1825, I (Bakin) promoted the society, projected the

book *Toen Shosetsu* and collected a number of fantastic stories… there are pictures drawn by my son Okitsugu in this book….”

It has also been revealed that Kinrei (Okitsugu Takizawa) had learned how to paint, and had painted several pictures in the book. Thus, the pictures in this article (Figure 2.3) might also have been drawn by Kinrei, and not by the professional painter.

2-2: ②*Hirokata Essay*

Through my research on this article, I found that there is a draft of the article in the book entitled *Hirokata Zuihitsu* (*Hirokata’s Essay*) written by Hirokata Yashiro (1758-1841) in 1825 [22]. This essay is treasured in the National Archives of Japan in Tokyo. Hirokata Yashiro was a vassal of the Tokugawa shogunate and was one of the twelve members of the *Toen-kai* supervised by Bakin. The sentences and pictures in *Hirokata Zuihitsu* are almost same as those of ①*Toen Shosetsu* except the absence of the head note by Bakin. We refer to the article in *Hirokata Zuihitsu* as ②*Hirokata Essay* hereafter. The picture in

②*Hirokata Essay* is shown in Figure 2.4. The most impressive factor that characterizes this *Utsuro-bune UFO* legend is the three elements depicted in the literary materials: a ship,

Figure 2.4 Original picture of ②*Hirokata Essay* [22]. (Original is color picture)

a woman and strange characters, as shown in Figures 2.3 and 2.4.We call these three elements *Utsuro-bune UFO*, *Spacewoman* and *Cosmic Characters*, respectively, hereafter. Twelve literary materials of the legend have been found up to now and all the materials contain these three elements except one literature. Nevertheless, the exception contains two of the three elements. No literary material of this legend without these elements has been found so far.

From the descriptions "In a different documents …" and "…illustrations and sentences are absurd…" of ①*Toen Shosetsu*, we can speculate that Bakin **(**and his son) produced the article based on their collections regarding the incident. This means that there were other documents of the incident when they wrote the article.

(Summary of Chapter 2)

Name of the document: ①*Toen Shosetsu*, (②*Hirokata Essay*)

Author: Bakin Takizawa and his son, Okitsugu Takizawa (Kinrei), (Hirokata Yashiro)

Publication year of the document: 1825

Date of the incident: February 22 in 1803.

Name of the site: The beach called *Ha-ra-ya-do-ri* in Hitachi Province.

Lord name of the territory of the incident: *Etchuno-kami Ogasawara*.

Name to call the ship: *Utsuro-bune*

References

[21] Picture in the public domain;
https://en.wikipedia.org/wiki/Takizawa_Bakin

http://www.ndl.go.jp/zoshoin/zousyo/large/12_002_l.html
[22] Picture in the public domain;
http://www.archives.go.jp/exhibition/summer_15.html

Chapter 3
③*Umeno Chiri* - Saturn-Shaped UFO and Birth of the *Utsuro-bune UFO* Legend

3-1: *Mukyuu-kai* Library

Figure 3.1 *Mukyuu-kai* Library.

The book entitled *Umeno Chiri* (“Dust of Japanese Plum”) written by Matajiro Nagahashi about whom few details are known, is also transformed into Western-type prints in *Nihon Zuihitsu Taisei* (Japan Essay Completion) [2]. Picture (B) copied from *Nihon Zuihitsu Taisei* shown in the Introduction chapter is also reproduced by the publisher and is not original. In 1998, in order to investigate the original contents of *Umeno Chiri*, I visited the *Mukyuu-kai* Library in Machida City, Tokyo Prefecture where the original book is treasured shown in Figure 3.1. This library was established on the private property of Baron Ki-ichiro Hiranuma in 1914, and has become famous for the study of Japanese ancient documents. I was able to confirm the existence of the article “*Utsuro-bune* no koto**” (**“Concerning the *Utsuro-bune*”) in the original book. The book was published in 1844 by using woodblock printing technique, and is not *shahon* (copied-book by hand-writing). This article is referred to as ③*Umeno Chiri* hereafter. I also translated the article to English as accurately as possible. The dates on the lunar calendar are as follows.

③*Umeno Chiri*: English Translation

Title: *Utsuro-bune* no koto" (Concerning the *Utsuro-bune*)

On March 24, 1803, a strange boat drifted ashore in a beach named *Hara-tono-hama* in Hitachi Province in Japan. The boat was hollow and its shape was similar to the *hagama* (rice-cooking pot, see Figure 3.2). The boat had a kind of rimmed-edge at its center-level part. In the part above this edge, the boat was painted black and had small windows on four of its sides. All *shoji* (windows with lattices) were shielded by *chan* (water-proofed putty made from pine-tree gum). The lower part of the boat was reinforced by separate iron plates. These iron plates seemed to be Western-made iron of the highest quality. The height of the boat was one *jyo* two *shaku* (3.6 m), and its diameter was one *jyo* eight *shaku* (5.5 m).

Figure 3.2 Original picture of ③*Umeno Chiri* and typical *hagama* (rice cooking pod

A woman (or girl) was found inside of the boat and she seemed to be aged around twenty. She was about five *shaku* (1.5m) tall and her skin was white as snow. Her long and black hair vividly hung down her back. Her facial features were incomparably beautiful. Her clothes were strange and unrecognizable. Her language was not understood by anyone. She held a small box in her hands and prohibited anyone from approaching this box.

In this boat, there were two pieces of a kind of carpet. They were very soft and of an unknown type. There was a kind of cake and kneaded food in the bowl. There was some sort of meat. There was a cup of very beautiful design, though no one recognized that design. *Hara-tono-Hama* is a territory of Lord *Izumi Ogasawara* (see Figure 3.2).

(End of ③*Umeno Chiri* inspection)

We can immediately interpret that the *Utsuro-bune UFO* in ③*Umeno Chiri* is very similar to a Saturn-Shaped UFO. This article is the only document that does not contain the sentence and picture about *Cosmic Characters* within the literary materials of this legend found so far. Furthermore, it is the only document where the blade-like structure in the center part of the ship is explained explicitly in the sentence.

3-2: The birth of the *Utsuro-bune UFO* legend in Japan

Contrary to the questionable evidences such as “Rock painting in Fergana, Uzbekistan,” it is indubitable that ①*Toen Shosetsu*† and ③*Umeno*

Chiri were written in the Edo Period. The books that contain these articles collected documents of intriguing events that supposedly occurred during the Edo Period. The articles in these books are considered to be based on old tabloid-like newspapers called *kawaraban* (prints by woodblocks). Thus, it is apparent that their credibility is not high. However, it is surprising to see that the pictures of the *Utsuro-bune UFO* are very similar to modern UFOs.

†As shown in Chapter 2, ②*Hirokata Essay* is the manuscript of ①*Toen Shosetsu*. Therefore, when we must refer to these two articles simultaneously, we only refer to ①*Toen Shosetsu* throughout this book, as the content of ②*Hirokata Essay* is almost same as that of ①*Toen Shosetsu* and any discussion of ②*Hirokata Essay* would result in undue repetition.

①*Toen Shosetsu* and ③*Umeno Chiri* were well known among mainstream Japanese historians and folklorists before UFO first year (1947). They thought that these were stories based on the folklores and myths in Japan as described subsequently. However, when the modern UFO legends arrived in Japan from the United States in 1947, the situation drastically changed. Some of them might have become aware of the resemblance between the *Utsuro-bune UFO* in the articles and modern UFOs. However, no one has recorded this resemblance, for fear of mockery, for seventeen years. In 1964, *Morihiro Saito*, who was a science writer, first noticed that the pictures and stories in ①*Toen Shosetsu* and ③*Umeno Chiri* resemble the modern UFO legends [23].

After that, several famous Japanese novelists have published novels and fantasies in the motif of these articles in Japan. Of course, these works were written on the assumption that the stories were actual incidents. However, most scholars are strongly skeptical of the occurrence of the UFO-like incident in the Edo Period. Katsuhiko Takahashi, a famous Japanese novelist, declared his irritation to the skeptics in his essay as follows: “I want to ask the people who are skeptical about the existence of UFOs. What are the stories and pictures in these articles? I am disappointed to hear that the stories are only based on arranged lies.” [24]

In these two (three) pieces of Japanese literary materials, we can certainly find some elements that constitute modern UFO legends, i.e., a disk or spherical shaped craft (a UFO?), an unfamiliar woman (alien?), unknown language (alien language?), and unfamiliar characters (alien hieroglyphics?). Furthermore, it is certain that these literary materials were published before UFO first year, 1947.

It would be difficult to find ancient UFO-related documents comparable to these Japanese documents even if an intensive survey was performed throughout the world. If these articles were proven to be written based on the UFO-related incidents in the Edo Period, there might be definite documentation of a UFO incident before UFO first year, which UFO enthusiasts have looked for over a long period of time. Of course, these documents can then be evidence that strongly supports the existence of UFOs. In this regard, these two ancient documents are extremely interesting not only for Japanese people but also for people all over the world.

3-3: The *Utsuro-bune UFO* legend outside Japan

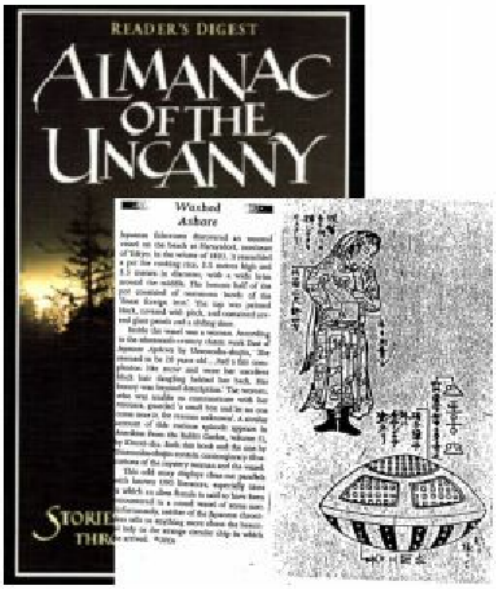


Figure 3.4 Covers and articles of *Reader's Digest Almanac of the Uncanny*

Figure 3.3 Covers and articles of *Fortean Times* (1987) [25].

The stories and pictures of these articles were first introduced to Western society by the article, "The Female Alien in a Hollow Vessel" by Masaru Mori, who was a science writer for the magazine *Fortian Times* in 1987 [25]. The contents were mainly composed of translations of the two above-discussed articles from Japanese into English, and the research results were not very detailed (see Figure 3.3). In 1995, an article entitled "Washed Ashore" appeared in the book titled *Reader's Digest Almanac of the Uncanny* in 1995 [26]. However, this article is very short (only one page, see Figure 3.4). Unfortunately, the stories and pictures of the *Utsuro-bune UFO* legend have not been spread in Western society.

I find it strange that the relationship between the *Utsuro-bune UFO* legend and the modern UFO legends have not been investigated until now in Japan. The pictures of the *Utsuro-bune UFO* in the literature are too interesting and too attractive for UFO researchers to ignore. The reason can be attributed to the small number of serious UFO researchers in Japan. If these articles had been written in English, it is apparent that we would find a good number of intensive studies concerning this relationship. Unfortunately or fortunately, no Western UFO researchers have investigated these interesting Japanese articles due to the linguistic and cultural barriers. Do these Japanese articles also satisfy empirical law in UFO society introduced in Chapter 1?

> "*The stronger the persuasiveness of an incident, the higher the possibility of it being a hoax or misunderstanding*"

Ordinary people who are not strong UFO enthusiasts or not strong UFO skeptics usually think that, "Since UFO stories have dreams, I want to believe in the existence of UFOs. However, I don't want to believe in a hoax. I won't believe in UFOs without reliable evidence. Is there any reliable evidence now?" In this book, in order to answer this question for ordinary people, I will inspect sweepingly the truth or falsity of the following exciting hypothesis (or delusion):

"These ancient Japanese articles are the documents of close UFO encounters in the Edo Period. Can they become definite evidence of UFO existence?"

(Summary of Chapter 3)

Name of the document: ③*Umeno Chiri.*
Author: Matajiro Nagahashi.
Publication year of the document: 1844.
Date of the incident: March 24, 1803.
Name of the site: *Hara-tono-hama* in Hitachi Province.
Lord name of the territory of the incident: *Izumi Ogasawara*
Name to call the ship: *Utsuro-bune*

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Chapter 4
Primary Research and Identification of the Incident's Location

4-1: Identification of the place name and lord name of the incident site

Let us make a primary research based on two well-known ①*Toen Shosetsu* and ③*Umeno Chiri* about the *Utsuro-bune UFO* legend in Japan. The stories contained within these two articles are similar. Besides reading the stories, I want to draw reader's attention to the pictures drawn in the two articles. Looking at these pictures surely make people consider these images to be that of a landed UFO and its female crew.

First, we investigate whether the incident of the boat that drifted ashore as written in the two articles actually occurred or not. The stories in the articles contain the information that confirms the existence of the following:

(1) The beach called *Ha-ra-ya-do-ri* in the territory of *Etchuno-kami Ogasawara* in Hitachi Province with 4000 *koku*. He held the rank of *Yoriaiseki* in the Tokugawa shogunate at the time (①*Toen Shosetsu*).

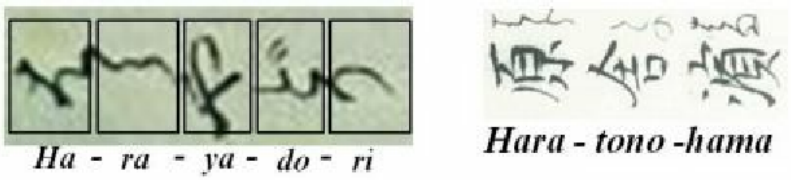
(2) *Hara-tono-hama* in the territory of *Izumi Ogasawara* in Hitachi Province (③*Umeno Chiri*).

4-2: The Beach called *Ha-ra-ya-do-ri* and *Hara-tono-hama*

The names of the beaches *Ha-ra-ya-do-ri* and *Hara-tono-hama* are different, but they indicate the same place name judging from how they are read in Japanese. Japanese language uses two characters, that is, a Chinese character called *kanji* and the original character called *kana* (the Japanese syllabary), which is a simplified Chinese character. Since the *kanji* is an ideogram, one *kanji* character has various meanings and can be read in various ways. The *kana* character is a phonogram and it has no meaning. Therefore, there is only one way to read it.

To investigate this legend, it is very important to understand how the place names of the site are written in various literary materials. In ①*Toen Shosetsu*, the place name is written as *Ha-ra-ya-do-ri* (はらやどり) by five *kana*

characters (phonogram) as shown in Figure 4.1 (*a*). We express this place name as *Ha-ra-ya-do-ri* throughout this book. In ③*Umeno Chiri*, the place name *Hara-tono-hama* is written using three *kanji* characters and *hara* (はら), *tono* (との), and *hama* (はま) using *kana* characters is put on each three *kanji* characters (okurigana) shown in Figure 4.1 (*b*). We express this place name as *Hara-tono-hama* throughout this book. We assume that hyphens indicate the separation of the *kanji* and *kana* characters in the expressions of the place names as shown in Figure 4.1. We use this method of expression only in the place names of the incident site throughout this book.



(*a*) (*b*)

Figure 4.1 (*a*) The original place name of *Ha-ra-ya-do-ri* (はらやどり) written using only five *kana* characters in ①*Toen Shosetsu*. (*b*) The place mane of *Hara-tono-hama* (原舎濱) is written using three *kanji* (Chinese) characters with *kana* above the *kanji* in ③*Umeno Chiri*.

If the *kana* (okurigana) was not put on three *kanji* characters as *Hara-tono-hama* as shown in Figure 4.1 (*b*), they can be read as *Hara-yadori-hama* because the *kanji* of *tono* (舎) in Figure 4.1(*b*) can be read as *yadori*. Since the *kanji* of *hama* (濱) in the rightmost means “the beach,” the place names of both shown in Figure 4.1 indicate that they may be the same. We therefore conclude that place names are consistent in these two articles.

4-3: *Etchuno-kami Ogasawara*

We next check the lord names, i.e., *Etchuno-kami Ogasawara* and *Izumi*

Ogasawara, whose territories encompass the place in question. The family name *Ogasawara* indicated that he was in the guards division called *Hatamoto* of the Tokugawa shogunate. The biographical histories of the *Hatamoto* have been well documented in Japan and published [27]. From these records, we can find the following information:

(Time) 1799
(Name) *Etchuno-kami Ogasawara*
(Position in Tokugawa shogunate) *Yoriaiseki*
(Fief) 4500 *koku*
(Province of Territories) Hitachi and Ise Provinces
(Mansion's address in Edo) *Hama-cho*

Figure 4.2 Mansion of *Etchuno-kami Ogasawara* is indicated by right black rectangular in the map of Edo (presently Tokyo) made in 1811. Bakin lived at *Iida-cho* during 1805-1821, which is located at a distance of only three km from *Ogasawara's* mansion (left black rectangle).

The above information agrees well with the story of ①*Toen Shosetsu*. Furthermore, I checked the map of *Edo* published in 1811 as shown in Figure 4.2. We find that his mansion indicated by the letters *Ogasawara-Etchu* in this map (right black square in Figure 4.2). The address of this location is *Hama-cho* and in agreement with

the above information.

Hence, we can conclude that *Etchuno-kami Ogasawara* was a lord who lived in the year 1803 and had territories in Hitachi Province. Interestingly, Bakin lived at *Iida-cho* during 1805-1821, which is located at a distance of only three km from *Ogasawara's* mansion (left black rectangle in Figure 4.2).

The lord name of *Izumi Ogasawara* written in ③*Umeno Chiri* was also found in the records of *Hatamoto*. His position and territories, however, were not consistent with those in the story of ③*Umeno Chiri*. Since this lord name is found only in ③*Umeno Chiri*, it seems to be a misprint or a misinterpretation by the writer.

4-4: *Identification of the incident's location*

We now proceed to identify the location of *Ogasawara's* territories in Hitachi Province. Territory names with lord names in the Edo Period have all been recorded in the official documents [28]. We can easily find the location of his several territories in Hitachi Province. However, all his territories were in the inland and do not face the Pacific Ocean. Furthermore, there were no places found whose names resemble *Hara-tono-hama* or *Ha-ra-ya-do-ri* beach among his territories. They were not found even in Hitachi Province's geographical record of the Edo Period. In this primary research, I could find no accurate maps of Hitachi Province of the early nineteenth century. Therefore, I had no choice but to use the maps as shown in Figure 4.3, which lacked accuracy and intensive survey.

(*a*) (*b*)

Figure 4.3 (*a*) Maps of Hitachi Province used for the primary research of the place name of the site. (*b*) Region drawn in the maps (Hitachi Province) is indicated black

When I checked with the Central Public Library of Ibaragi Prefecture (the former Hitachi

When I checked with the Central Public Library of Ibaragi Prefecture (the former Hitachi Province), about the location of *Hara-tono-hama* or *Ha-ra-ya-do-ri* beach, I understood from the librarian that he had previously received similar questions concerning the place names of ①*Toen Shosetsu* and ③*Umeno Chiri* from several researchers. He had therefore carried out an intensive search for a long time to find the location of these place names. However, his efforts were in vain. I realized that there were several amateur historians interested in this legend. Therefore, if these places actually existed in Hitachi Province in the Edo Period, someone would have stumbled upon these place names by now.

From the above, it is clear that, I could not identify the site where the incident had occurred in Hitachi Province. However, we cannot conclude that *Hara-tono-hama* or *Ha-ra-ya-do-ri* beach did not exist in the Edo Period on the absence of these names in the records of the Edo Period (*probatio*

diabolica).

A famous Japanese novelist Kaoru Furukawa published a novel based on this legend and proposed the following conspiracy story [29]: These place names definitely existed before the incident in 1803. However, the Tokugawa shogunate changed the place name to a different name to cover up the incident and avoid filling people's mind with. According to his hypothesis, *Hara-tono-hama* or *Ha-ra-ya-do-ri* beach vanished in Japan in 1803. However, the place names in the Edo Period record their existence in many documents in Japan. When the place name was changed, it is probable that a trace of the original name is found in the records. It is difficult to image that these place names, where an amazing incident had occurred, vanished into thin air leaving no trace behind in the Edo Period.

4-5: Hitachi Province in the Edo Period

Japan had been closed against foreign countries except for permitting limited trade with Holland and China at the Nagasaki Port on Kyushu Island during the Edo Period (1603 -1867, see Map-1). Japan remained isolated from the world during this period. However, Japan had been well governed by the Tokugawa shogunate, and during the Edo Period, it had a flourishing culture similar to that of Western countries. The famous Japanese electric company Hitachi, Ltd. takes its name from Hitachi Province, the place where the company was first established in 1910. Many documents and records about the political and economic conditions in the Edo Period are available today, especially, accurate records of lord names, territory names, and territory positions in the province, because they constituted the basis of the Tokugawa shogunate. Therefore, it is reasonable to conclude that the place and lord names that could not been found in these records must be imaginary.

No official document has been found concerning this mysterious incident that occurred in Hitachi Province. Hitachi Province (presently Ibaragi Prefecture) was an extremely important region from the viewpoint of national defense, because the province is located not far from the capital, Edo (presently Tokyo, see Map-1). Therefore, it was impossible for people to ignore an extraordinary incident without informing the Tokugawa shogunate about it. For example, in 1824, a year before the publication of ①*Toen Shosetsu*, the crew of the English whaling ship landed on a beach in Hitachi Province. It was a big incident in the Tokugawa shogunate and there are

documents of this incident recorded in detail in the official records of the Tokugawa shogunate [30].

It is incredible that no official records exists mentioning the incident of the strange boat that drifted ashore on the beach with a woman in a strange dress inside the boat, although this incident occurred twenty-one years before the English whaling ship landed on the beach. Even if someone wanted to prevent people from talking about the incident, it would have been impossible to stop the information from reaching the of the Tokugawa shogunate. A heavy penalty would have been imposed on the people concerned by the Tokugawa shogunate if ever such a cover up had taken place.

When I started investigating this legend, I thought that the incident may be related to a Russian whole ship. When I visited Moscow on work, I asked a Russian friend of mine about the story and showed him the picture of ①*Toen Shosetsu*. He looked at it and replied that the woman could be a Russian lady. However, he said that he had never seen a spherical lifeboat or heard the story of a “severed head in a box”, the “penalty of sending a sinner to the sea,” etc.

Based on the research results described subsequently, I was able to find an accurate map of Hitachi Province around the period of 1803. Undoubtedly, these beaches did not exist in Hitachi Province even in 1803. Therefore, the only reasonable conclusion to draw would be that these place names are imaginary or have been mispresented by someone.

(Summary of Chapter 4)

Place names written in ①*Toen Shosetsu* and ③*Umeno Chiri* may indicate the same place name. However, they cannot be found in the materials recorded from the Edo Period. The lord name of the incident site *Etchuno-kami Ogasawara* can be found in several records of the Edo Period. He lived during the Edo Period and his records agree with those in ①*Toen Shosetsu*. However, he has no territories along the coast in Hitachi Province.

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Chapter 5

Kunio Yanagita -The Conventional *Utsuro-bune* Folklores in Japan

5-1: The *Utsuro-bune* folklore

The Japanese, who have some knowledge about Japanese folklore, are aware that stories mentioned in both articles (①*Toen Shosetsu* (②*Hirokata Essay*), and ③*Umeno Chiri*) resemble the Japanese folklore of *Utsuro-bune*. This folklore has been passed down the generations in many parts in Japan, especially in the Western area. Similar folklore or myths can be found throughout the world such as the story of Noah's ark. It is said that the origin of *Utsuro-bune* can be traced back to the ancient national memory of Japanese immigration. In ancient times, people immigrated to the Japanese islands from various parts of Asia by using simple dugouts or boats. After arriving at a Japanese island, some dominant families created the folklore based on the national memory and myth in order to bolster the political legitimacy of their rule.

The typical story of the folklore is that an ancestor of a family was a foreign noble woman who travelled over the sea by a boat. In the folklore, a boat (dugout) has been called *Utsuro-bune* or *Utsubo-bune*. *Utsuro* means "vacant" or "hollow" while *Utsubo* refers to a kind of a hollow-type bag arrows were kept by the samurai in old Japan. Both words have been often used to indicate a cavity in an old holy-tree in some Japanese myths. The word *bune*, which means ship or boat, is the same as *fune*. Thus, the terms *Utsuro-bune*, *Utsuro-fune*, *Utsubo-bune*, and *Utsubo-fune* all refer to "a hollow boat (ship)" in English. It is said that these words are based on the structure of dugouts used in ancient times. To avoid confusing the readers, *Utsuro-bune* will be the term used throughout this book.

5-2: Kunio Yanagita

Kunio Yanagita (1875-1962), a great Japanese folklorist, published a paper entitled "A discussion about *Utsuro-bune*" in 1925, twenty two years before accounts about Unidentified Flying Object (UFO) were first publicized [31]. His complete works, which can be found in every university

and numerous public libraries in Japan, attest to his enduring popularity as a folklorist. In his paper, about ①*Toen Shosetsu*, he concluded that "Similar stories can be found in some essays by eager writers in the Edo Period. The stories seem to be based on a single source and they are definitely tall tale."

Figure 5.1 Kunio Yanagita (1875-1962) [32].

The reasons why he concluded that the story was definitely tall tale are as follows:

(1) Apparently, the story is based on the conventional *Utsuro-bune* folklores which have been passed down the generations in many parts of Japan. People would easily believe this story because they had heard similar stories elsewhere.

(2) The characters found inside the boat do not correspond to any foreign language in the world.

(3) At the end of the story, with the woman inside it, the boat was eventually sent back to sea. The story is constructed in such a way that no one can confirm the incident later.

(4) Features of the woman in the boat are similar to those of Western white women. At that time, the Japanese were both afraid of and interested in Western countries such as Russia, Britain and U.S.A., because they invaded Japan around 1800.

In Yanagita's paper, he introduced several conventional *Utsuro-bune* folklores in Japan. For example, he presented a typical folklore which explains the origin of the Kawano family from the Iyo Province (presently Ehime Prefecture, see Map-1):

Folklore 1: A Legend in Iyo Province (presently Ehime Prefecture, see Map-1) [31]

A long time ago in Gogono Island, a fisher man named *Wakitaro* was working at sea. He found an *Utsuro-bune* on the sea and he drew it to his home. Inside the boat he found a girl whose age was about twelve or thirteen. She told him that she was a daughter of a king in China. Since she was involved in a scandal at her homeland, she was forced out to the sea in this boat. The fisherman named her *Wake-hime* and brought her up as his own daughter. She later became a princess of a king from Iyo district and gave birth to *Ochimiko* who is considered the first in the Kawano family line. (**End of Folklore 1**)

It can be noted that Gogono Island is actually a real place name in Ehime Prefecture. Several details in this legend such as "*Utsuro-bune* on the sea," "a girl…. inside this boat," and "she was involved in a scandal….was forced out to the sea in this boat," are similar to those in ①*Toen Shosetsu*. Yanagita also introduced another interesting folklore which has been handed down as a song of *Botan Choja* (peony millionaire) in Kyushu Island.

Folklore 2: A song of *Botan Choja* in Kyushu Island (see Map-1) [31]

"...a daughter of a noble man..."

"...she was sent into the sea by *Utsuro-bune* because of her scandal..."

"...the boat was made of red sandalwood, ebony and Chinese wood..."

"...the glass (window) was shielded by *chan*..."

"...it was possible to distinguish between day and night through the glass (window)...."

"... food in the boat was delicious cake..." (**End of Folklore 2**)

It is evident that this song also contains many similar phrases found ①*Toen Shosetsu*. My research for additional literature on *Utsuro-bune* folklore led me the following essay in the book entitled *Kanso-jigo* [33]:

Folklore 3: Essay title: 122 A strange ship arrived at Kaga

In January 1796, a foreign boat arrived in Miyanokoshi in Kaga Province (presently Ishikawa Prefecture, see Map-1). A beautiful woman and a severed head of a man were found inside the boat. The strange-looking boat had several windows made of glass. The language spoken by the woman could

not be understood by anyone. However, it appears as though the man and woman were put into the sea as a penalty for murdering their lord. The arrival of the foreign boat and details of its occupants were reported to the lord. However, the lord ordered the people not to investigate this phenomenon. Thus, the boat was put back into the sea. (**End of Folklore 3**)

Kanso-jigo is a collection of essays by Motomitsu Yanagihara who was a member of the imperial court in the Edo Period. The above essay was definitely written before the publication of ①*Toen Shosetsu* (1825) because Motomitsu Yanagihara died in 1800. We can see that keywords such as "a beautiful woman," "severed head," "glass (windows)," and "put into the sea" are similarly evident in ①*Toen Shosetsu*. Miyanokoshi is also a real place in Ishikawa Prefecture. Another similar account can be found in the book entitled *Ohmu Rochyuuki* (Diary of a secluded parrot) [34]:

Folklore 4: Description in *Ohmu Rochyuuki*

June 5, 1699. Today, an *Utsuro-bune* arrived in Atsuta port. It had glass windows. A beautiful noble woman was inside the ship. A severed head of a Buddhist priest was placed beside her. The head was nailed with a large steel pin. The food was dried cake. …. Many people talked about the incident as if they actually observed the ship. Some people claim that there was a big amount of money inside the ship. I think that all of these stories are groundless. However, a similar rumor was heard in other provinces. Someone said that it was just a thief's clever lie. Others believed that the purpose of the story was to advertise of a play. (**End of Folklore 4**)

This book *Ohmu Rochyuuki* is the diary of a samurai named Bunzaemon Asahi (1674-1718) of Owari Province (presently Aichi Prefecture, see Map-1) and it was written in the early Edo Period. This diary is very famous in Japan because many remarkable and factual events in the Edo Period were recorded in its pages. The above article dated June 5, 1699 is actually an entry in this dairy. This work is noticeably written over a hundred years before the publication of ①*Toen Shosetsu*. Key words such as "glass windows," "noble woman," "served head" and "dried cake" that are present in the diary are similar to details in ①*Toen Shosetsu*. The incident site Atsuta is actually a real place in Nagoya City of Aichi Prefecture. It is interesting to note that this samurai, who was brimming with curiosity, was skeptical about

the whole story. He could go to the site, i.e., Atsuta port, on foot and ascertain the truth by himself. However, he concluded that the stories are groundless without going to the site. We can know the existence of the people who were skeptical about the *Utsuro-bune* folklore in the Edo Period.

The book entitled *Toyuuki Hoko* (Travel in the East: Supplement) published in 1795, also provides another version of the *Utsuro-bune* story. *Toyuuki Hoko* was a bestseller traveler's book written by Nankei Tachibana who was a medical doctor in the Edo Period [35]. He traveled to *Echigo* (presently Niigata Prefecture, see Map-1) in 1786 and he wrote the following articles in the book.

Folklore 5: Title: 95 in a book entitled *Toyuuki Hoko*

When I (Nankei Tachibana) stayed in *Echigo*, I became friends with a person named Saburo-zaemon Kurawaka. He told me the following story: An *Utsuro-bune* arrived on the beach in this province in the summer of last year. It looked like a box made of white wood. Out of curiosity, the people living by the seaside inspected the *Utsuro-bune* including what was inside the ship. They found a girl who was about sixteen or seventeen years of age. They also found bottled water and a box of cake inside the ship. No one knew where she came from. One person even tried to ask for her name……. When Kurawaka heard about the pitiable conditions of the girl, he asked someone to search for the ship and the girl in order to help her. Unfortunately, however, the *Utsuro-bune* could not be found. They assumed that it drifted elsewhere. Kurawaka said that he was extremely disappointed.

The above story is too mysterious for me (Nankei Tachibana) to believe and it sounds like folklore. However, similar occurrence on the northern beach was also reported. Six years ago, an *Utsuro-bune* drifted ashore. The ship was like a blackened box. The person who found this ship opened it and inside he found a large male clergyman with a skin head. This clergyman got out the box and asked the person which direction was west or east. When the person pointed to the direction of east, the clergyman walked towards east and vanished. Since the clergyman said nothing about his details, no one knew where he came from and where he wanted to go. People at that time said that it was a strange incident. Such mysterious occurrences, like old folklores, are still believed to be happening in remote areas as Echigo

Province (presently Niigata Prefecture, see Map-1). (**End of Folklore 5**)

In these accounts, we can also find key words such as “a girl,” “bottled water” and “a box of cake” that are found in ①*Toen Shosetsu.* It is interesting that Saburo-zaemon Kurawaka could find no trace of the *Utsuro-bune* even though the search was conducted shortly after its arrival on the beach. Many dilettantes had searched for evidence to verify the truthfulness of the *Utsuro-bune* stories but their efforts had been in vain even in the Edo Period. This kind of situation is very similar to that of modern UFO accounts.

Folklore 6: Description dated May 11, 1698 in a book entitled *Kanroso* [36]

Previously, one *Utsuro-bune* got ashore at Yoshida-ura in Mikawa Province (presently Toyohashi City, Aichi Prefecture, see Map-1). A severed head of a man was gibbeted on the bow of this boat. When the people inspected inside the boat, one woman with cooked rice was found. Although her examination became under discussion, no one understood her language. Hence, she was sent to Nagasaki. (**End of Folklore 6**)

Again, we can see in this legend the keywords of ①*Toen Shosetsu* such as “one woman” and “severed head of a man”. We can see that this article was also written about in almost the same period as that of **Folklore 5,** over a hundred years before the year when the incident occurred in ①*Toen Shosetsu*. Judging from the contents of the book, it is considered that the author of *Kanroso* was a secretary or an attendant of Shogun at that time. The book records mainly political incidents of shogunate in the period between 1681 and 1703. We should notice that the *Utsuro-bune* folklore was recorded in the serious political literature at that time.

From the examples of the conventional *Utsuro-bune* legend illustrated in **Folklores 1-6**, Yanagida’s conclusion is convincing. Stories written in ①*Toen Shosetsu* and ③*Umeno Chiri* may be based on the well-known folklore in the Edo Period. The various versions of the *Utsuro-bune* folklore reveal the following common keywords:

(1) Strange or foreign boat (ship)
(2) One beautiful woman or girl inside the boat (ship)
(3) In some cases, she was involved in the scandal.
(4) Water, food and cake inside the boat (ship)

(5) Severed-head of a man inside the boat (ship)
(6) glass windows

5-3: Utsuro-bune Folklore in Hitachi Province

In Hitachi Province (presently Ibaragi Prefecture, see Map-1), there is also a well-known *Utsuro-bune* folklore that has been handed at some shrines and temples. This legend tells the origin of sericulture in Japan such as the following narrative:

Folklore 7: *Konjiki-hime* folklore of the sericulture [37]

A long time ago, there was a king called *Rinne the Great* in India. He and the first empress had a daughter named *Konjiki-hime* (Golden colored princess). After the death of the first empress, the king remarried. However, the new empress bore a deep grudge against *Konjiki-hime* and expelled the princess from the capital to Lion Mountain. However, she came back safely to the capital accompanied by lions. The empress expelled the princess again to Hawk Mountain but she came back safely with the help of hawks. The empress decided to send the princess to the remote Sea-eye Island by ship. However, she came back safely through the help of fishermen. Eventually, the angry empress tried to kill the princess by burying her in the garden. However, the king was able to rescue her because the bright light emitted from the garden revealed the brutal place of the princess. To protect the princess from the empress, the king decided to send her to the blue waters onboard an *Utsuro-bune* made of mulberry tree. This ship arrived in Toyora, Hitachi Province in Japan. A seaside dweller helped her and took care of her. However, she died after a period of time and her soul eventually transformed into a silkworm. (**End of Folklore 7)**

In the above legend, the empress attempted to get rid of the princess four times. These four attempts can be represented by the keywords “lion,” “hawk,” “ship” and “garden.” These four keywords correspond to the four time dormant periods of a silkworm. It was important to understand these dormant periods in rearing silkworms. Many modified stories have been handed down in many shrines and temples dedicated to sericulture in Japan. Thus, in the Edo Period, when the people heard the rumor about the *Utsuro-bune* in Hitachi Province, they might have connected it with the *Konjiki-hime* folklore. In fact, some historians and folklorists insist that the *Utsuro-bune*

UFO legend was the modification of the *Konjiki-hime* folklore. However, it should be noted that the keywords, outlined in the above **Folklores 1-6**, are not in the *Konjiki-hime* folklore. Thus, my initial thought was that the *Konjiki-hime* folklore of sericulture has no relation to the *Utsuro-bune UFO* legend.

(Summary of Chapter 5)

Great Japanese folklorist Kunio Yanagita concluded that the story of ①*Toen Shosetsu* and ③*Umeno Chiri* show one version of the conventional *Utsuro-bune* folklores that have been passed down the generations in Japan. He concluded that they are definitely tall tale.

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http://dl.ndl.go.jp/info:ndljp/pid/2605838

Chapter 6

Hisae Nagatome - The Shape of the *Utsuro-bune UFO*

6-1: Origin of the shape of the *Utsuro-bune UFO*

We can assume that the stories of ①*Toen Shosetsu*, (②*Hirokata Essay*), and ③*Umeno Chiri* may be based on the *Utsuro-bune* folklore that have been passed down in Japan through the age. We next consider the origin of the shape of the *Utsuro-bune UFO*. In Yanagita's paper published in 1915, much before the year of the earliest UFO sightings (1947), he wrote about the structure of the conventional *Utsuro-bune.* According to Yanagita's theory, in the early stage of the legend, the boat was a simple dugout of the kind that is presently used in southern Asia. However, as time went by, people forgot the details of the original dugout. In order to give the credibility to the story, people had to enhance the description of the boat in the legend because skeptics argued that it would be impossible to make a long voyage across the stormy ocean in such a simple dugout. Therefore, the details about the roof and the cover with windows must have been added to the description of the simple dugout in the story. At last, the dugout had become the submarine-like vessel depicted in the illustrations of ①*Toen Shosetsu* or ③*Umeno Chiri.*

However, it is difficult to understand how the shape of *Utsuro-bune UFO* in the illustrations is not boat-shaped but disk or spherical shaped. What kind of shape of the conventional *Utsuro-bune* did the people in the Edo Period imagine? We summarize the explanations about the shape and the structure of the *Utsuro-bune* that appeared in the legends or folklores shown in the previous chapter.

Folklore 1: (Folklore in Iyo district)

No description about the structure of the ship.

Folklore 2: (A song of *Botan Choja* in Kyushu Island)

"...the glass (windows) was painted by *chan*...", ".....it was possible to distinguish between day and night through the glass (windows)...."

Folklore 3: (*Kanso-jigo*)

The boat was attached by the glass (windows) and it looked strange.

Folklore 4: (*Ohmu Rochyuuki*)

It had glass windows.

Folklore 5: (*Toyuuki Hoko*)

It was similar to a box made of white wood. The ship was also made of blackened box.

Folklore 6: (*Kanroso*)

A severed head of a man was gibbeted on the bow of this boat.

Folklore 7: (*Konjiki-hime* folklore of sericulture)

Utsuro-bune made of mulberry tree.

Unfortunately, we can find only a few explanations about the concrete shape of the conventional *Utsuro-bune* in the above folklores. They state that *Utsuro-bune* has glass windows, its shape resembles a box and it had a bow. I have researched many *Utsuro-bune* folklores passed down the generations in Japan. However, it was difficult to find concrete pictures or illustrations of the conventional *Utsuro-bune* in the folklores. It seems that the shape and structure of the *Utsuro-bune* was not an important factor in the story of the legend. The only stories in which concrete pictures of the ship were drawn are ①*Toen Shosetsu* and ③*Umeno Chiri* and in these it was disk or spherical shaped.

6-2: The conventional *Utsuro-bune* folklores prevalent in Tsushima Island

Figure 6.1 Hisae Nagatome (1920-2015).

Tsushima Island is located between the Korean peninsula and Kyusyu Island (see Map-1). The name of Tsushima is well known worldwide on account of the *Battle of Tsushima* in the Russo-Japanese War of 1904. Hisae Nagatome is a famous local historian living in Tsushima Island and was a former researcher at the *Nagasaki Museum of History and Culture.* He is a survivor of the Battle of Midway that was fought in 1942 during World War

II. He has collected and investigated *Utsuro-bune* folklores prevalent in Tsushima Island and published books about these folk stories and legends [38]. I contacted him and was able to ask him the details of *Utsuro-bune* folklore prevalent in Tsushima Island at his home.

(*b*) (*a*)

Figure 6.2 Floats made by gourd called *Pakachi* used by the female divers in Cheju Island in Korea. (*a*) The photo taken in 1961 [39]. (*b*) The display in *Cheju Folklore and Natural Museum* of *Cheju*

He found that the *Utsuro-bune* folklore prevalent in Tsushima Island had been mixed with Chinese-Korean myths. One example of such myths is the origin of the family of a Korean King named *Boku*. In this myth, the family originated from “a gourd-shaped egg”. The gourd was a fruit of a plant often called *Hisago* in old Japan and was used as a cup, bottle, bowl, and pot in ancient times. In China, Korean, and Japan, empty or hollows vessel such as a gourd (*Hisago*), egg, *Utsubo* and the cavity of an old tree were considered to be sacred and holy in ancient times. So, they are often used them as a house or container of a God in the many myths. Especially, the gourd emerges in myths not only in Asia but also throughout the world. In ancient times, the

gourd was very important and mystical because it was an absolutely necessary tool for people before the invention of earthenware. This is one reason why the gourd appears in many myths and legends throughout the world.

Since the stories of these gourd myths are similar to those of the *Utsuro-bune* folklore, it is apparent that the conventional *Utsuro-bune* folklore was combined with these gourd myths. Hisae Nagatome wrote in his book that “we can understand that the shape of *Utsuro-bune* in Tsushima Island is

based on the spherical gourd in ancient times." [38]

In ancient times, people believed that since a gourd-like boat had a cover and had great buoyancy, it could make a dangerous and long voyage safe even in a stormy ocean. Hisae Nagatome informed me that his concrete image of the *Utsuro-bune* is "a sphere floating on the sea" and that his image of the *Utsuro-bune* may be similar to the large-sized gourd called *Pakachi*, which was used as a float by the female professional divers in Cheju Island in Korea. I show photographs of the female divers with floats in Cheju Island taken in 1961 in Figure 6.2 (*a*) [39] and of the display of female diver in *Cheju Folklore and Natural Museum* of *Cheju Island* in Korea in Figure 6.2 (*b*). Notice the spherical float held by the female divers. Namely, the concrete image of the conventional *Utsuro-bune* in Tsushima Island was spherical in shape.

6-3: Legend wants to become history

The great Japanese folklorist Kunio Yanagita has found an interesting folkloric law of "*Legend wants to become history*" from the investigation of various legends and folklores. As time goes by, people become skeptical about the simplistic original folklore or legend. So, the legend must change its content by adding current knowledge or technology to the original contents, in order to persuade people to believe the legend. We can observe this law in the modern UFO legends. For examples, in the early UFO legends in the period from the 1950s to 1960s, i.e., the atomic age, a keyword that characterized UFO incident was "radioactivity," which was often allegedly detected at UFO landing sites. Interestingly, it became "genetic technology" or "implants" in biotechnology-age (from the 1980s to the 1990s). In more recent times, aliens who came down from UFOs often warn us the earth's environmental crisis.

When we apply this law to the *Utsuro-bune* folklore, it is possible to consider that the people at that time could imagine the strange ships shown in ①*Toen Shosetsu* and ③*Umeno Chiri* by the following consideration: First, we imagine a spherical-shaped gourd-like ship. Then, we add the iron plates to the ship for reinforcement and windows with glass-shoji, which were up-to-date technologies at that time. For example, the upper part of the *Utsuro-bune UFO* was painted black in the story of ③*Umeno Chiri*. At that time, many Western ships arrived near Japan and these ships were called *Kuro-fune*

(Black ship), because the upper part of the ships was painted into black by the waterproofed tar-paint. This paint was also called *chan*, which was seen in ①*Toen Shosetsu*, at the time. Furthermore, the Western ships were made of iron frame and wooden boards. It is possible that the wooden ship is reinforced by the separate iron plates. Japanese ships were made of wood only at the time.

Notice that the boat-structures with glass-windows shown in pictures (A) and (B) in Introduction chapter are consistent with the folklore data i.e., the phrase ".....it is possible to distinguish between day and night through the glass (window)...." in a song of Kyushu Island (**Folklore 2** in Chapter 5). In other words, the pictures of the *Utsuro-bune UFO* drawn in ①*Toen Shosetsu* and ③*Umeno Chiri* contain nothing beyond the knowledge of the Edo Period. The original writer might have modified the conventional *Utsuro-bune* folklore by using this up-to-date knowledge at that time. Therefore, it is not unreasonable for Japanese at that time to imagine that the shape of the *Utsuro-bune* is similar to the pictures as shown in ①*Toen Shosetsu* and ③*Umeno Chiri*.

6-4: Temporary hypotheses at this point

From the above-mentioned investigations about the two articles ①*Toen Shosetsu* and ③*Umeno Chiri*, we could obtain the following hypotheses:

Hypothesis 1: The stories of ①*Toen Shosetsu* and ③*Umeno Chiri* are apparently based on the conventional *Utsuro-bune* folklore that has been passed down in many parts in Japan, i.e., they are definitely fictitious. The shipwreck incident might have been imaginary because the place names of the incident site cannot be found in the records of the Edo Period.

Hypothesis 2: The shapes of the *Utsuro-bune UFO* originate from the gourd folklores that originated in ancient Japan. Contemporary information about the Western ships that were often observed near Japan in the beginning of the nineteenth century was added to the gourd folklores. In Tsushima Island, the shape of the *Utsuro-bune* was spherical based on the shape of the gourd.

The above hypothesis would be close to the conclusions of the mystery of the legend. Therefore, the research of this mysterious legend must come to an end successfully at this point. So far, only two kinds of articles ①*Toen*

Shosetsu (②*Hirokata Essay*) and ③*Umeno Chiri* that tell this legend were known. I speculated that a clever unknown writer created the story based on the conventional *Utsuro-bune* folklore for the entertainment of people under unstable social conditions in nineteenth century Japan.

Surprisingly, however, a number of additional pieces of literary materials, which contain similar mysterious stories and illustrations, have been discovered subsequently. The mystery of the *Utsuro-bune UFO* legend was not so simple as to derive above two conclusions. Many other interesting and more surprising mysteries have been hidden in this legend.

(Summary of Chapter 6)

The pictures and stories of ①*Toen Shosetsu* and ③*Umeno Chiri* may be based on the combination of conventional *Utsuro-bune* folklore and Kuro-fune (Western black ship) sailed close to the coast of Japan at that time. The spherical-shape of the *Utsuro-bune UFO* can be explained by the gourd legend that has been passed down the generations in Tsushima Island.

References

[38] Hisae Nagatome, *Kaijin tachi no sokuseki – Kan Tsushima Kaikyo no Kiso Bunka* (Footprints of Fishermen – Fundamental culture around Tsushima strait) Hakusui-sha (1997).

[39] Sei-ichi Izumi, *Saishuto* (Cheju Island), Institute for advanced studies on Asia, Tokyo University (1969).

Chapter 7

④*Funabashi Print* – A First Newly Found Literary Material

(*a*)

(*b*)

Figure 7.1 (*a*) Tsugio Sato and (*b*) Funabashi City West Library in Chiba Prefecture.

7-1: Funabashi City West Public Library

In the previous chapters, I introduced three (two kinds of) interesting articles in ancient Japanese books, referring to an intriguing incident that occurred in 1803. The notable event is similar to the “Close Encounter of The

Third Kind” of modern UFO legend. Depictions of the *Utsuro-bune UFO* in these ancient literary materials are very similar to the UFOs illustrated today. I demonstrated that stories written in these books may be fictions based on the Japanese folklore of *Utsuro-bune* that means “hollow boat” (ship or vessel). I also presented the hypothesis that the UFO-like illustrations in these books are human imaginings based on a blending of the gourd (*Hisag*o) myth and of Western ships that arrived near Japan at that time.

In 1998, I published a paper on the *Utsuro-bune UFO* legend in the Journal of the JAPAN SKEPTICS based on the aforementioned research results [4]. Toshio Kimoto, a former editor of the Japanese science magazine SCIaS (published by *ASAHI Shimbun* in Japan), was interested in my paper. In 1999, he published an article about the *Utsuro-bune UFO* legend in SCIaS and included an advertisement soliciting hitherto unknown literary materials of the *Utsuro-bune UFO* legend [5].

Figure 7.2 ④*Funabashi Print*.

After the SCIaS publication, we received startling papers written by Tsugio Sato [40], [41]. Sato was a famous local historian and a standing director of the *Bakumatsu and Meiji Museum* in Ibaragi Prefecture (see Figure 7.1 (*a*)). His papers have been published by the Local Culture of Ibaragi Prefecture Society in the local history journal Kyodo Bunka (Local Culture). In his papers, he stated that in 1994, he discovered another publication about 1803 incident at the Funabashi City West Public Library of Chiba Prefecture (see Figure 7.1 (b) and Map-1). This literature is a print of an old tabloid-like newspaper called *kawaraban*, which was made from a woodblock in the Edo Period. I lost no time in visiting the library and confirming the existence of the print, as shown in Figure 7.2. We refer to this print as

④*Funabashi Print*. When I queried the librarian about the provenance of the print, the librarian responded that the former director of the library had purchased the print in 1954 from a secondhand bookseller in Tokyo. I have translated this print into English. Dates confirm to the lunar calendar.

④*Funabashi Print*: English Translation

Title: None

(*a*) Some of the characters shown in this illustration were found inside the boat (ship).

(*b*) 1. In February of the last Year of the Boar, the ship illustrated in this print was first observed offshore. It was not seen again for some time after February sighting. However, the ship drifted ashore at *Kyo-sha-ga-hama* in Kashima County in the territory of *Etchuno-kami Ogasawara* in Hitachi Province after the recent August storm. In this *Utsuro-bune*, there was a woman whose age seemed to be nineteen or twenty. She was about six *shaku* (1.8 m) tall. Her complexion was pale and her eyebrows and hair were reddish black. Her appearance was extremely beautiful. Her voice was high-toned, clear and very loud. Furthermore, she did not stop holding a plain, wooden box whose size of was about two *shaku* (61 cm). It seemed this box was important to her. She did not allow anyone to approach the vicinity of the box.

1. There was a carpet and it was very soft.

1. Food was meat and it was processed pastry.

1. There was a kind of dish with a beautiful pattern on the surface. It did not seem to be made from stone.

1. There was a kind of brazier. It seemed to be made of iron.

(Explanation of woman's clothing)
(*c*) "The clothes were light-green and similar to Japanese brocade."
(*d*) "Buttons were made of crystal."
(*e*) "The cloth was woven from velvet with golden string"

(Explanation of the ship)
(*f*) "The edge was painted in black."
(*g*) "The wood that constitutes the ship was red sandalwood and another type of sandalwood.
(*h*) "Window with glass"
(*i*) "Crystal"
(*j*) "It was the iron and was painted red. The width was three *ken* (5.5m)"
(*k*) "The separate plate was made of Western iron"
(*l*) "The height of the boat was one *jyo* one *shaku* (3.3m)

(End of ④*Funabashi Print* inspection)

Judging from the sentences of this print, the print was likely to have been published before the publication of ①*Toen Shosetsu* (1825). During the Edo Period, the year was often written with signs of the Japanese (Chinese) zodiac of the 12-year cycle associated with 12 animals. After the last Year of the Boar, 1803, the next Year of the Boar is 1815. Therefore, the sentence "In the last Year of the Boar" signifies that the print was published between 1804 and 1815. Hence, ④*Funabashi Print* has apparently been published prior to ①*Toen Shosetsu*.

The place name given the incident site in this print is "*Kyo-sha-ga-hama* of Kashima County in Hitachi Province." The most orthodox statement of place during the Edo Period included province name plus county name plus village name. Only province names were written in ①*Toen Shosetsu* and ③*Umeno Chiri*. The county name (Kashima County) first appeared in this print. The place names in ①*Toen Shosetsu* and ③*Umeno Chiri* are ambiguous, since no county name appear in these articles.

There is a long beach running north to south in Kashima County in Hitachi Province that directly faces the Pacific Ocean (see Map-2). It follows, therefore, that naming Kashima County in the site identification might be very meaningful for readers in the Edo Period. In fact, although the county name was very important for the identification of the site, it was strangely omitted in the two articles, ①*Toen Shosetsu* and ③*Umeno Chiri*.

7-2: Tsugio Sato's speculation

The place name of the site "*Kyo-sha-ga-hama*" is different from that included in ①*Toen*

Shosetsu and ③*Umeno Chiri*. Tsugio Sato, discoverer of the print, proposed an interesting speculation about this place name in his paper [40]. The beach name "*Kyo-sha-ga-hama*" is written with four *kanji* (Chinese) characters in this print. We have highlighted this place name in Figure 7.3. *Kanji* characters enclosed white Boxes and labeled (A), (B), (C), and (D) represent the place name inscribed on the print. The character shown in Box (E) is the *kanji* character of "hara (原)," identified by the typical cursive writing extracted from other documents of the Edo Period.

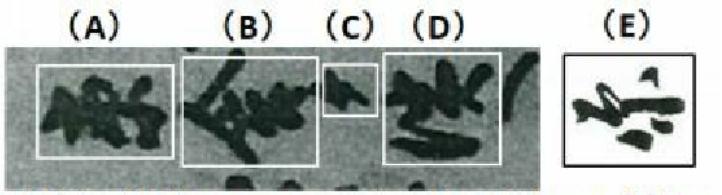

Figure 7.3 Place name *Kyo-sha-ga-hama* in cursive writing in the ④*Funabashi Print*. Notice that the character in Box (A) resembles that in Box (E).

Tsugio Sato noted that the first character "*kyo* (京)" in Box (A) is similar to "*hara* (原)" in Box (E) in Figure 7.3. The second character in Box (B) can be read as "*sha*", "*tono*," or "*yadori*." The third character is read as "*ga* (ヶ)," and its meaning is similar to that of "of." The fourth character in Box (D) can be read as "*hama*," ant it means "a beach."

Tsugio Sato speculated that the original place name of the site was *Kyo-sha-ga-hama*. However, since the first *kanji* character "*kyo* (京)" is written by cursive style similar to that of "*hara* (原)" (as shown in Box (E), Figure 7.3), subsequent readers misread the place name as *Hara-sha-ga-hama*. We should also note that the character "*ga*" in Box (C) is sometime omitted in Japanese. In such a case, the place name can become *Hara-tono-hama*, as it appears in ③*Umeno Chiri*, because the *kanji* character "*sha* (舎)" in Box (B) can be read as "*tono*." Alternatively, the place name can be read as "*Hara-yadori-hama*", that is, the beach called "*Ha-ra-ya-do-ri*" as is seen in ①*Toen Shosetsu*, because *kanji* character in Box (B) can be read as "*yadori*." Furthermore, Tsugio Sato has pointed out that the Japanese pronunciation of "*Kyo-sha-ga-hama*" resembles the place name "*Kyo-chi-gama*" which actually existed in Kashima County and exists now as shown in Map-2. Intriguingly, his speculation can explain the origin of the place names of ①*Toen Shosetsu* and ③*Umeno Chiri* as both are real place names in Kashima County of Hitachi Province. Unfortunately, *Kyo-chi-gama* was not a territory of *Etchuno-kami Ogasawara*.

The story of the ④*Funabashi Print* is similar to those of ①*Toen Shosetsu* and ③*Umeno Chiri*. The *Utsuro-bune UFO* is a little different from the other two and it also resembles modern UFOs. We can notice that some parts of the ship were painted into red. Tsugio Sato, who investigated this legend over many years, stated that the story might not be completely fiction. From his research experience of folklores, he speculated an incident might have occurred in Hitachi Province that inspired making the ④*Funabashi Print*. The publication date of *kawaraban* was accurate like present newspapers. At this point, I thought that

④*Funabashi Print* has the definite oldest publication date and presents the first appearance of a UFO-like craft and its occupant, making it the world's oldest known literary record of such an incident.

(Summary of Chapter 7)

Name of the document: ④*Funabashi Print*

Author: Unknown.

Publication year: sometime during 1804 -1815.

Date of the incident: August (date unknown) in 1803.

Name of the site: *Kyo-sha-ga-hama* in Kashima County, Hitachi Province.

Lord name of the territory of the incident: *Etchuno-kami Ogasawara*.

Name to call the ship: *Utsuro-bune*.

References

[40] Tsugio Sato, "Kaihin Kidan 1 - *Utsuro-bune* to ikoku no bijin (Strange story at the beach 1 – *Beauty in Utsuro-bune)"*, Kyodo Bunka (Local Culture), no. 32, pp. 76-81, (1991).

[41] Tsugio Sato, "Kaihin Kidan 2 - *Utsuro-bune* no ikoku no bijin (Strange story at the beach 2 – Beauty in *Utsuro-bune*)", Kyodo Bunka (Local Culture), no. 33, pp. 115-119, (1992).

Chapter 8

⑤*Ohshuku Zakki* - A Large Sized *Utsuro-bune UFO*

8-1: A Samurai, Norimura Komai

Figure 8.1 National Diet Library in

Astonishingly, Tsugio Sato states in his paper that another work of literary material was found by Minoru Enomoto, a local historian living in Ibaragi Prefecture: a short article in a book entitled *Ohshuku Zakki* (Nightingale-lodge miscellaneous notes) written by a samurai named Norimura Komai whose pseudonym was Nightingale-lodge [41]. This book was a compilation of miscellaneous notes for personal use and was not published. It is composed of about 600 volumes and was written during 1815-1849. Norimura Komai wrote an average 17 volumes per year, and the article about the incident of the legend is in the volume 14. Therefore, this article might have been written close to 1815 judging by the volume number. I confirmed the existence of this book in the National Diet Library in Tokyo (see Figure 8.1) and confirmed the article in the book. We refer to the article as ⑤*Ohshuku Zakki*. I have translated this article into English. Dates confirm to the lunar calendar.

⑤*Ohshuku Zakki*: English Translation

Title: Hitachi-kuni *Utsuro-bune* Nagare Yorishi Koto (An incident of an *Utsuro-bune* drifting ashore at Hitachi Province)

1. On August 2 in the Year of the Boar, the third year of *Kyowa* (1803), a report arrived from *A-ku-tsu-ura* in *Etchuno-kami Ogasawara's* territory in Kashima County, Hitachi Province. The inspector immediately went to the incident site in order to confirm the reported incident. No details about the incident or the drifting boat (ship) as shown on the right could be clarified, so, incident information was sent to *Kodayu* for his assistance. Although a Dutch-Japanese interpreter arrived at the site, the incident details did not become clear. A beautiful woman of about twenty-one or twenty-two years old was observed inside the ship. There were a lot of cakes and clean water inside the ship as well as a large amount of a kind of pickled meat. The woman held a white box in her hands that she did not let go of and refused to show anyone. She did not stop holding this box. When someone tried to investigate the box against her will, she became very angry. The whole ship was painted in red and the windows were made of glass. The height of the

ship was

about eight *ken* (14.5 m) and its width was ten *ken* (18.1 m).

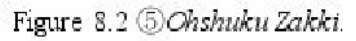

Figure 8.2 ⑤*Ohshuku Zakki*.

I (Norimura Komai) heard the above-mentioned story when I was a head of infantry in Edo (presently Tokyo) for my lord's duty. I heard that since the details could not be clarified in Edo, the woman was sent to Nagasaki. However, I was never informed whether her place of origin was clarified thereafter.

(Head Note) I (Komai Norimura) think that *Kodayu*, the captain of a fishing boat of *Shiroko* in Ise Province (presently Mie Prefecture, see Map-1) who drifted to North Russia due to the storm, is the right person to ask for assistance. He is now confined at *Koishikawa Goyakuen* (official medical herb garden in Edo). He taught me Russian a long time ago.

(End of ⑤*Ohshuku Zakki* inspection)

The author of this book, Norimura Komai, was an eminent samurai employed by Shirakawa Clan (in presently Fukushima Prefecture, see Map-1). He moved to Kuwana Clan (in presently Mie Prefecture, see Map-1) from Shirakawa Clan in 1823 with his lord, because his lord was transferred by the Tokugawa shogunate. The covers of Volumes 1-17 of the book are stamped with "Komai's Collections" and those after Volume 18 are stamped with "Komai's Collections in Kuwana Castle". Since the article was written in Volume 14, we can confirm that the article was written during the period before Norimura Komai moved to Kuwana from Shirakawa, that is, before 1823. This result agrees with the speculation of the year by the volume number, that is, close to 1815. We noticed that

⑤*Ohshuku Zakki* was also written earlier than ①*Toen Shosetsu* (1825).

"*Kyowa*" is the era name during 1801-1803. The story of ⑤*Ohshuku Zakki* seems to be significantly different from those explained so far, that is, ①*Toen Shosetsu*, ③*Umeno Chiri* and ④*Funabashi Print*. Furthermore, the place name and illustration of the ship differ greatly from those three. The place name *A-ku-tsu-ura* ("*ura*" means a beach or a port) in Kashima County has not yet been identified by the local historian's intensive survey, it seems to be an imaginary name. The size of the *Utsuro-bune* is much larger than those from other pieces of literature and the *Cosmic Characters* are also

much different from those of others. Although, apparently, this article described the same incident presented in ①*Toen Shosetsu*, ③*Umeno Chiri*, and ④*Funabashi Print*, it might be based on a different source. We also note that the county name was also written.

There is an interesting sentence in this article as "I heard the above-mentioned story when I was a head of infantry in Edo for my load's duty." This means that the *Utsuro-bune UFO* legend had spread in Edo (Tokyo) around 1815.

(Summary of Chapter 8)

Name of the document: ⑤*Ohshuku Zakki*.

Author: Norimura Komai.

Publication year: about 1815.

Date of the incidence: August 2 in 1803.

Date of the document: Not provided.

Name of the site: *A-ku-tsu-ura* (beach) in Kashima County, Hitachi Province.

Lord name of the territory of the incident: *Etchuno-kami Ogasawara*.

Name to call the ship: *Utsuro-bune*.

Chapter 9

Ino Maps -The Most Accurate Japanese Maps in the Edo Period

9-1: Tadataka Ino

In the previous chapters, I have used the readily available Edo-era maps shown in Figure 4.3 to identify the location of a beach called *Ha-ra-ya-do-ri*, *Hara-tono-hama*, *Kyo-sha-ga-hama*, or *A-ku-tsu-ura*. However, since these maps were not made using Western cartographic techniques, they are not accurate and authoritative. Therefore, I was anxious about the reliability of the results of the investigation. The more accurate and authoritative maps are preferable to confirm that no such place names existed in Hitachi Province during the Edo Period.

Figure 9.1 Tadataka Ino (1745-1818) [42]

In the autumn of 2003, I visited the *National Museum* in Tokyo in order to see the exhibition “Four Hundred Years from Edo to Tokyo: Tadataka Ino and Old Maps of Japan.” Tadataka Ino is an extremely famous cartographer, whose name can be found even in elementary school textbooks throughout Japan. He is known as the great person who first completed accurate maps of Japan by using modern surveying techniques in the Edo Period. When he

used his own money to start his survey in 1800 by the order of the Tokugawa shogunate, he was rather old, at fifty-five. His passion for making maps at such an age has been impressive to the modern Japanese. He eventually received the support of the Tokugawa shogunate. The maps that he and his students completed have been called *Ino Zu* (we call them *Ino Maps* hereafter), and they were so accurate that the captain of the English fleet that surveyed coast of Japan in 1861 was surprised to see them (see Figure 9.1).

In this exhibition, I found that Tadataka Ino surveyed Hitachi Province in 1801, two years before the incident of the *Utsuro-bune UFO* legend. Furthermore, *Ino Maps* were made by using modern techniques for surveying the coasts of the Japanese island. Therefore, the *Ino Maps* are the most reliable and preferred maps for the investigation of the incident to have drifted ashore. We should check the above place names of the legend using the *Ino Maps*. If one of the above-mentioned place names is discovered in the *Ino Maps*, this discovery will be a remarkable one in Japanese folklore.

In the above-mentioned exhibition, spectators could view the *Ino Maps* of various regions in the Edo Period. I stopped in front of the *Ino Maps* of Hitachi Province and fixed my eye on this map. I was very excited because the map shows a number of village names along the coast of Hitachi Province as shown in Figure 9.2. However, the village names could not be seen in detail due to the large distance between the map and the glass of the show window. I asked the personnel of the museum to solve this problem. From the information given by the personnel, I was a little surprised to know that the main *Ino Maps* have been published recently [43]. I was also informed that Tadataka Ino kept a detailed survey record (diary), and this record also has been published [44], [45]. We should be able to get accurate information about the place names along the coast of Hitachi Province from this survey record.

9-2: Survey in the *Ino Maps* of Hitachi Province

After returning to my office, I visited the public library and was able to find the copy of the *Ino Maps* of Hitachi Province where we could easily read the coastal place names along the coast shown in the Figure 9.2. I can confirm the following:

1) Place names that seem to be related to *Ha-ra-ya-do-ri* beach, *Hara-tono-hama*, *Kyo-shaga-hama*, and *A-ku-tsu-ura* cannot be found along

the coast of Hitachi Province. They cannot be found anywhere along the entire Japanese coasts in the *Ino Maps*.

Figure 9.2 *Ino Map* of the coast of Kashima County in Hitachi Province. We can see the village names written in *kanji* (Chinese character) along the coast [43]. The region surrounded by the white rectangular is enlarged in Figure 17.5.

2) The *Ino Maps* show the place name of *Kyo-chi-gama* village along the coast in Kashima County. Tsugio Sato speculate that this place name may be the origin of the name "*Kyo-sha-ga-hama*" of ④*Funabashi Print* in his paper as shown in Chapter 7.

I also found a copy of the survey record by Tadataka Ino in the library [44], [45]. In this record, village names, the name of the village lord, the rice productivity of the village (tax), and the number of households of the villages, he visited, have been recorded in detail. In this record, the following has been found:

1) Tadataka Ino surveyed Kashima County, Hitachi Province, in July 28 and 29, 1801.
2) *Kyo-chi-gama* village is the territory of *Tetsuzo Ohkubo*, who was also the Hatamoto (Guard division) of the Tokugawa shogunate; that is, it was not the territory of *Etchuno-kami Ogasawara*.
3) There were no territories of *Etchuno-kami Ogasawara* along the coast in Kashima County, nor even along the entire coast of Hitachi Province.

Since this record includes even villages, numbering of only 12 households, it is unlikely that Tadataka Ino omitted the something that is related to *Ha-ra-ya-do-ri* beach, *Hara-tono-hama*, *Kyo-sha-ga-hama*, or *A-ku-tsu-ura* if these place names really existed along the coast. We can definitely conclude that the place name mentioned in the literary materials did not exist along the coast of Hitachi Province before 1803. This result strengthens the fictitious theory of the legend such as **Hypothesis 1** proposed in Chapter 6.

(Summary of Chapter 9)

Ino Maps are the first accurate maps of Japan created using modern surveying techniques by Tadataka Ino. He surveyed Hitachi Province in 1801, that is, two years before the incident in the legend. There are no place names from the literary materials of the legend found so far in this highly reliable map. This result strengthens the fictitious theory of the legend.

References

[42] Picture in the public domain; https://en.wikipedia.org/wiki/In%C5%8D_Tadataka

[43] Yasuo Shimizu, Masatoshi Nagaoka and Ichiro Watanabe, *Ino Zu* (I*no Maps*), Buyodo 2002.

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Chapter 10

Debris of the *Utsuro-bune* - A Fateful Voyage to the Heaven

10-1: *Utsuro-bune* folklore and modern UFO legend

In my investigation, I became aware of the similarities between the conventional *Utsuro-bune* folklores in Japan shown in Chapter 5 and modern UFO legends, such as the Roswell UFO incident. The motif of these legends is the same, that is, “visitors from the outer world by the strange craft.” People have been fascinated by such legends throughout the worldwide for a long time.

For example, Yanagita’s law “*Legend wants to become history*” explained in Chapter 6 is evident in modern UFO legends. When Kenneth Arnold’s testimony regarding a flying saucer was reported in 1947, people considered the possibility of a UFO crash as similar to that of an ordinary airplane based on the idea that a UFO is a mechanical craft of aliens. At once, the discovery of UFO debris was reported in the desert of New Mexico. *It's as I thought!* Of course, the debris discovered had the toughness and lightness suitable for a space flight. The wreckage did not seem characteristic of products of the earth at the time. When people began to conjecture that cosmic characters could be found on the debris if the UFO had been produced in an alien civilization, the unknown characters were found on the debris. *It’s as I thought!* Furthermore, if the UFO had crashed, crew members or their bodies would be found at the crash site. Not surprisingly, a witness of an alien body emerged, and the footage of an alien autopsy eventually followed. *It's as I thought!*

Over time, legends modify themselves according to people’s desires and imaginations. Yet, they obstinately survive and cannot be dismissed easily. In other words, it is difficult to eliminate the romance of these UFO legends from human pop-culture.

We perceive the conventional *Utsuro-bune* folklore in Japan to be similar to the UFO legends (i.e., Roswell Legend). For example, tombs and small shrines assumed to be associated with the woman or princes who drifted

ashore and died on the *Utsuro-bune* can be found in many places in Japan. What are the origins of these tombs and shrines? Of course, we can presume that they were constructed based on the incident involving the purely imaginary *Utsuro-bune*. Do they correspond with the bogus alien body in the Roswell UFO legend from the view point of folklore?

10-2: Kannon-ji Temple

Figure 10.1 Kannon-ji Temple in Kesennuma City.

It is not unreasonable to assume that there would be findings of the *Utsuro-bune's* debris in Japan. I learned of reported debris in the Kannon-ji Temple in Kesennuma City, Miyagi Prefecture (northern Japan, see Map-1). This debris warranted an investigation to identify the true origins of *Utsuro-bune* in Japan.

Hence, I made a trip to Kesennuma City to visit the Kannon-ji Temple (see Figure 10.1). Kesennuma City is located about 400 km north of Tokyo. The trip took about three hours via the Shinkansen (bullet train) and local

train from Tokyo to Kesennuma City. Kesennuma City was heavily devastated by the Great East Japan Earthquake on March 11, 2011; over 1,300 people died. I visited this area, prior to the disaster.

Upon my arrival at the JR (Japan Railway) Kesennuma station, I visited the traveler's center near the station. I found a brochure that explained the origin of the Kannon-ji Temple as follows:

> "The name of the Kannon-ji Temple is based on the enshrinement of the Kannon statue (Buddhist Bodhisattva Guan Yin). † In Kesennuma City region, people have told the *Minatsuru-hime* legend for a long time ago. This legend states that *Minatsuru-hime*, who was a lover of the famous warlord Yoshitsune Minamotono, arrived on a beach in Kesennuma City holding a small Kannon statue aboard the *Utsuro-bune*. The plank of the *Utsuro-bune* has been enshrined in this temple. On the cliff above the beach, a small shrine for *Minatsuru-hime* was built, and a hermitage, where her body had been burned to ash, was also built."

†The name of the Japanese electronics company *Canon Inc.* comes from the pronunciation of Kannon in Japanese.

The word "*hime*" refers to a young lady of noble birth. The *Minatsuru-hime* legend has been famous in Japan; in fact, it became the screenplay of the classical Japanese dance-drama (i.e., *kabuki*). Yoshitsune Minamotono was a famous warlord who died in 1189. He was the younger brother of Yoritomo Minamotono, who ruled as Japan's first shogun in a feudal military dictatorship; in fact, he built Kamakura shogunate in 1192. Before this period, Japan had been ruled by Emperors. Although Yoshitsune won many important battles as the warlord of his brother's troops, he clashed with his brother over the political problems. Eventually, he was killed by his brother. Because of the misery in his life, he garnered a great deal of sympathy from the Japanese people after his death. Therefore, Yoshitsune's legends have been passed down in many regions of Japan. The *Minatsuru-hime* legend is one of them. Interestingly, there is no historical record of Yoshitsune's visitation to Kesennuma City.

10-3: Debris of the *Utsuro-bune*

When I visited the Kannon-ji Temple, I was fortunate to hear the story of the *Utsuro-bune's* debris in detail from Muneshiro Ayukai, the son of the chief priest of the temple. He kindly guided me to the plank of the ship,

which was displayed high on the wall in the temple's main hall (see Figure 10.2). Showed me this plank, he politely explained its history to me as follows:

Figure 10.2 Debris from the *Utsuro-bune* features a large Chinese character meaning "lotus." The lotus flower is believed to blossom in the pond in Buddhist heaven.

1. According to the document regarding temple's origin (written in the Edo Period), someone built the chantry with the Kannon statue and the plank from the *Utsuro-bune* that carried *Minatsuru-hime* to the temple in ancient times.
2. The Kannon statue has been enshrined in the temple's Kannon Hall. It is exhibited (unveiled) every thirty three years.
3. The plank displayed in the temple referred to as that of *Minatsuru-hime's* ship or the *Utsuro-bune*.

Figure 10.3 Characters carved on the plank believed to be from the *Utsuro-bune*

Ayukai kindly permitted me to observe the plank closely, thanks to the use of a ladder. He also permitted me to touch the plank to investigate. I climbed the aluminum ladder and closed my eyes as I touched the surface of the plank,

which appeared to be made of old wood with several Japanese characters carved into it. It was not a simple wooden plank. The meaning of the largest *kanji* character on the plate shown in Figure 10.2 can be read as “lotus,” a water plant. Several *kana* characters are also carved in the plank and arranged artistically (see Figure 10.3). I understood the plank as a whole to be a relic of Buddhism because the lotus flower is believed to blossom in ponds in Buddhist heaven. The plank looked very old, judging from weathering of the surface. It appeared to be the debris of an old ship based on its shape (see Figure 10.2). There is no historical record of *Yoshitsune*’s visit to Kesennuma City and no historical record of the existence of *Minatsuru-hime* in Japan. Therefore, is this plank associated with a real incident?

I pondered how this plank became known as debris from the *Utsuro-bune*. Did some swindler fabricate the plank by combining debris from an ordinary ship picked up on a beach and the *Minatsuru-hime* legend in order to increase the number of temple adherents? Are we dealing with fiction or a hoax?

10-4: *Fudaraku-tokai* ship

When I asked Ayukai about the origin of the plank purported to be from the *Utsuro-bune*, he answered:

“In the folklore, it is said that the *Utsuro-bune* was a kind of dugout made of mulberry. However, the plank of the *Utsuro-bune* in this temple is

apparently for shipbuilding and does not appear to be the debris of the dugout. So, the plank would be the debris of a *Fudaraku-tokai* ship."

(*a*) (*b*)

Figure 10.4 (*a*) Drawing and (*b*) replica of *Fudaraku-tokai* ship displayed at Fudaraku Mountain Temple in Nachikatsuura, Wakayama Prefecture (see Map-1).

Let me explain *Fudaraku-tokai* briefly [46]. In ancient Japan, about 1,000 years ago, Buddhist heaven was often called *Fudaraku Mountain* (Potalaka in Sanskrit). It is believed that Kannon (Bodhisattva in Buddhism) lived in *Fudaraku Mountain* and that this heaven is located over the southern sea far away from Japanese islands. In connection with beliefs regarding *Fudaraku Mountain*, the savagely ascetic practice of embarking on the voyage called the *Fudaraku-tokai* was performed by Buddhist priests in Japan's medieval period. A priest would enter the cabin of a small ship with a small supply of food, water, and oil for the lights. The cabin had no opening and no windows. It was sealed with nailed plates; thus, the priest was prohibited from leaving the cabin. Since the word "tokai" means "voyage," a *Fudaraku-tokai* ship

was “a ship for the voyage to the heaven.” The ship was dispatched into the sea so that it would float in a direction to the south of Japan. Of course, this practice was fateful, and no priest returned home. The record of Fudaraku Mountain Temple at Nachikatsuura, Wakayama Prefecture (see Map-1), indicates that twenty practices of *Fudaraku-tokai* were practiced from 868 to 1722. Records suggest that *Fudaraku-tokai* was also practiced in several Japanese districts.

A drawing and replica of the *Fudaraku-tokai* ship can be seen in the Fudaraku Mountain Temple (see Figure 10.4). The weird ship with no windows has often been called a “No-eye ship” or “*Utsuro-bune*”.

Ayukai speculated that some *Fudaraku-tokai* ships released in Western parts of Japan might have floated toward the northern, contrary to the original intention, because of the capricious ocean current along the Japanese seashore. One such ship might have drifted ashore on the beach near Kesennuma City, thus becoming part of the *Minatsuru-hime* legend. Therefore, the plank believed to be from the *Utsuro-bune* would be debris from a *Fudaraku-tokai* ship. A small shrine and hermitage would be built to mourn the dead priest found inside the ship. Thus, Ayukai’s explanation concerning the origin of the plank of displayed in the temple is very plausible.

10-5: Ikkei Island

Before 1956, there was a beach called Ikkei Island in Kesennuma City, where it is reported that *Utsuro-bune* drifted shore. The beach was reclaimed a park after 1956. It is said that the ship first drifted ashore upon the shore opposite the beach. However, fisher folk on the opposite shore felt nauseous about it and pushed the ship toward the shore on this Ikkei Island beach.

Figure 10.5 Old picture of Ikkei Island taken before 1956. (Courtesy of Hotel Ikkei Kaku)

From this story, we can speculate that *Fudaraku-tokai* ships might have sometimes drifted ashore in this region. Therefore, fisher folk might have known that each ship would probably entomb the dead body of a priest something that would be quite troublesome for them. If they were to find a body inside a ship, they would mourn the body and be forced to bury it at their expense. It is reasonable to assume that they wanted to avoid this kind of trouble.

In some conventional *Utsuro-bune* folklores, there is a cruel story about a noble woman inside a ship sent out to the sea again after being rescued. The stories of the **Folklore 3** in Chapter 5 and ①*Toen-Shosetsu* may be one such version. Therefore, it is possible to consider that this abominable story was based on a *Fudaraku-tokai* ship. Many of these ships might have drifted ashore in many parts of Japan even in Hitachi Province [46] and could have become part of the *Utsuro-bune* legend.

The above mentioned story can give an answer to the question regarding the reason for the numerous tombs and small shrines for the noble woman or princess of the conventional *Utsuro-bune* legend throughout Japan; nonetheless the *Utsuro-bune* story may be imaginary. These tombs and small shrines might be for the dead bodies from the *Fudaraku-tokai* ships that drifted ashore in these places. The actual ship, which was called the *Utsuro-bune*, truly existed in ancient Japan.

The story of the plank from the ship is similar to that of the Roswell legend. The *Fudaraku-tokai* ship corresponds to the balloon of Project MOGUL, and the plank from the *Utsuro-bune* corresponds to the debris of the corner-reflector used in the project shown in Figures 1.1 and 1.2 in Chapter 1. The legend originated with a relatively trifling incident and has been hugely inflated by human imagination. The way of developing legends was the same in ancient Japan and modern U.S.A.

(Summary of Chapter 10)

There was an actual ship called the *Utsuro-bune* during Japan's Edo Period. It was used for the savagely ascetic practice in Buddhism called *Fudaraku-tokai* (voyage to the heaven). The story of the debris of the

Fudaraku-tokai ship resembles that of the debris of Roswell legend.

References

[46] Kiyoshi Nei, *Kannon Jodo ni Funadeshita Hitobito* (The people who took the ship for Kannon heaven), Yoshikawa Kobunkan, (2008).

Chapter 11
Who is the writer of ④*Funabashi Print*?

11-1: Does Bakin know something lying behind the legend?

At this point, I had discovered four different kinds of literary materials, and five actual texts in all, where pictures of *Utsuro-bune UFO* were drawn. It is undeniable that these pieces of literature were written in the Edo Period. We can summarize the publication years and writers of these texts as follows: (Table 11.1)

Name of the literature	Publication year	Writer
④*Funabashi Print*	1804 - 1815	Unknown
⑤*Ohshuku Zakki*	near after 1815	Norimura Komai
①*Toen Shosetsu* (②*Hirokata Essay*)	1825	Bakin Takizawa and his son
③*Umeno Chiri*	1844	Matajiro Nagahashi

Table 11.1

The oldest one of these texts is ④*Funabashi Print*, which was published at some point from 1804 - 1815. Therefore, it is possible to consider ④*Funabashi Print* as the closest text to the original source of the mysterious legend. Unfortunately, however, the writer of this interesting print is unknown.

Let me make a bold speculation about the writer of ④*Funabashi Print*. I want readers to closely compare the illustrations of ①*Toen Shosetsu* and ④*Funabashi Print*. There are similarities and differences between the two pieces. We notice that, in ①*Toen Shosetsu*, Bakin (and his son) wrote:

“In a different book, a word of….”

“I am a little disappointed because the illustrations and sentences are absurd and are not very concrete.”

From these sentences, we can understand that Bakin (and his son) used a

number of other sources as references when they created this article. ④*Funabashi Print* might have been one of the them, based on the following considerations. Since ④*Funabashi Print* is a *kawaraban* print (newspaper or tabloid paper), the publication date is accurate. Hence, it is certain that it was published before ①*Toen Shosetsu* (1825). We should also note that a copy of this print survived about two hundred years and has been found in the antiquarian shop in Tokyo (former Edo). This means that a large number of prints have been distributed in the Edo area at that time. Bakin was a popular novelist and was an eager collector of wired and strange stories or rumors in Edo, allowing this to feed his prolific writing. Under these cultural circumstances in Edo, it is difficult to image that Bakin was unaware of ④*Funabashi Print* at that time. He certainly seems to have ④*Funabashi Print* as one of the references for writing ①*Toen Shosetsu.*

In ①*Toen Shosetsu*, the county name of the site elsewhere given as Kashima County was not recorded. Here, let us imagine the scene where Bakin (and his son) were constructing the article by referring to various sources that they had collected. They encountered some difficulties in writing the article because “the illustrations and sentences are absurd and not very concrete,” as written in ①*Toen Shosetsu*. First, the place name of the incident was not clear. They judged that the name of *Ha-ra-ya-do-ri* beach would be most plausible candidate for the place name of the incident in Hitachi Province. They might naturally have then asked the following question:

“In what county within Hitachi Province is this beach located?”

In the Edo period, there were five counties in Hitachi Province that directly face the Pacific Ocean. It is well known among the people in Edo that only Kashima County had a long, wide, sandy beach, because this area is fairly close to Edo. Apart from in Kashima County, beaches in other area were mainly rocky.

Judging from the above knowledge and the stories written in their sources, Bakin (and his son) could have speculated that *Ha-ra-ya-do-ri* beach might be located in Kashima County. In this context, they also found a sentence that says the site is located in Kashima County in one of their sources, that is, in ④*Funabashi Print*. At this point, we may ask why Bakin abbreviated this county name, which would have been an important keyword

for the readers. Why did Bakin omit Kashima County in ①*Toen Shosetsu*?

We have another reason why Bakin would have known that the site was located in Kashima County. As shown in Chapter 4, Norimura Komai who is the writer of

⑤*Ohshuku Zakki*, wrote in his article that:

"(An incident occurred)… in Kashima County, Hitachi Province…I heard the above-mentioned story when I was a head of infantry and stayed in Edo (presently Tokyo) for my duty to the lord".

It is possible to consider that this sentence was written near 1815 as explained in Chapter 4. Apparently, Norimura Komai knew that the incident occurred in Kashima County before the publication of ①*Toen Shosetsu* (1825). Although he was a samurai employed by Shirakawa Clan (presently Fukushima Prefecture, see Map-1), he was a resident in Edo during this period. Bakin was living in Edo throughout his life, and was a popular novelist and dilettante at that time. He always looked for and collected the rumors, gossip, and hearsay that were spread in Japan. Therefore, it seems unreasonable to consider that Bakin had no information relating the incident site to Kashima County, as even Norimura Komai knew it.

Considering these circumstances, Bakin (and his son) seem to have deliberately omitted the county name Kashima County in ①*Toen Shosetsu*. Did they not want to write a concrete place name in order to avoid the incident being verified by the readers, because they knew the detail behind this intriguing incident?

Furthermore, we can see that the pictures in these texts are not identical. There are differences in the incident date, the shape of *Utsuro-bune UFO*, *Spacewoman* and *Cosmic Characters* between these two texts. If Bakin considered that ④*Funabashi Print* was based on the actual incident, they might have tried to copy the pictures of ④*Funabashi Print* to their article as accurately as possible. They might have tried to avoid the miscopy of the pictures. So, why there are differences between ①*Toen Shosetsu* and ④*Funabashi Print* ? One reasonable answer would be that Bakin knew that ④*Funabashi Print* was not reliable literature, or that it was without foundation. Therefore, they considered that creating an accurate copy was not important when they wrote the article. Why did they know so much detail

about the back story of ④*Funabashi Print*?

One reasonable answer to this could be that Bakin (and his son) might have known the writer of ④*Funabashi Print*. Was the writer an intimate friend of Bakin? If so, why did Bakin not mention the original source in ①*Toen Shosetsu*? In his essay, he stated: "I feel a strong embarrassment in writing a story by other persons as if it were my original." Although the concept of copyright was not established in the Edo Period in Japan, Bakin did apparently treasure the originality of other writers. Did Bakin worry about making modifications to the story and illustrations without showing his source? Did he worry about the criticism of plagiarism from the writer of the original story? It is difficult to imagine that the writer of ④*Funabashi Print* was one of the members of *Toen-kai* (Rabbit Garden Society) explained in Chapter 2, who were highly educated writers in Edo. If the author of ④*Funabashi Print* was a member of this society, Bakin's son would not have presented the article in the *Toen-kai* without showing the source of the story. Therefore, who is the writer of ④*Funabashi Print*?

11-2: *Kamisu City History and Ethnic Museum*

In 2002, holding the above-mentioned questions in mind, I surveyed the coast of Kashima County in Hitachi Province (presently Ibaragi Prefecture) with Toshio Kimoto, an editor of the science magazine SCIaS at that time. We visited *Kyo-chi-gama* beach, which was proposed as the candidate for the incident site by the local historian Tsugio Sato, as described in Chapter 4, and visited *Kamisu City History and Ethnic Museum* located in former Kashima County. In this museum, we found a copy of the interesting ancient paper amulet shown in Figure 11.1 (*a*). This colored amulet was made based on the *Konjiki-hime* folklore of sericulture explained in Chapter 4. *Konjiki-hime* was the goddess for the promotion and protection of sericulture. Sericulture was a popular and important industry in Japan and several kinds of amulets relating to sericulture were sold in the Edo Period. This was one of them. We can see the name Chinjin Kyokutei as a creator of this amulet in the left-lower corner of the amulet. This name was one of the Bakin's pseudonyms. This amulet was made and sold by the publisher named Tsuruya from Edo.

(*a*)

Figure 11.1 (*a*) Paper amulet of *Konjiki-hime* of sericulture and (*b*) *Spacewoman* in ④*Funabashi* Print. Picture of (*b*) is older than that of (*a*)

We observed the amulet closely because here we had encountered Bakin's work in an unforeseen place. Suddenly, we noticed the resemblance between *Spacewoman* of

④*Funabashi Print* and the goddess (*Konjiki-hime*) on this amulet as shown in Figure 11.1. Oh my god! The readers should notice the similar stance, the long hair on the shoulder, the belt design and the tip of the shoes in both pictures. We initially thought that, since the large number of this

paper amulet had been distributed in the Edo region, the unknown writer of ④*Funabashi Print* drew *Spacewoman* with the goddess from the amulet as a model.

I checked publication date of this paper amulet in Bakin's diary because the date was not shown on the amulet. Generally speaking, it is extremely difficult to identify the publication date of undated literature from around two hundred years ago. I searched Bakin's diary for information about the creation of this amulet. Most of the volumes of Bakin's diary were lost by the fire resulting from the Great Kanto Earthquake in 1923 and the only survived diaries were written in the period from 1826-1829 and 1849. Fortunately, I did find several sentences about the publication of this amulet in his surviving diary. The amulet was made in the period from January 20 to May 19, 1827 [47]. Bakin wrote that he was asked to design a prototype of an amulet relating to sericulture by the publisher. This means that the amulet was made after the publication of ④*Funabashi Print*. Therefore, the amulet could not have been used as a reference in writing ④*Funabashi Print*,

Several famous writers were asked to design this kind of amulet at that time. Bakin was asked to create the basic idea for this amulet by the publisher in Edo. Many publishers were selling these amulets in the Edo period. Perhaps, Bakin made both the original text and the figure, and then a professional painter completed the final version in Figure 11.1(*a*). This means that the picture was based on the original figure made by Bakin.

Here, we summarize the investigation into ④*Funabashi Print* so far.

(1) We can assume that Bakin (and his son) referred to ④*Funabashi Print* when they were creating ①*Toen Shosetsu*. This is reasonable assumption.

(2) Bakin (and his son) freely modified the story and picture in ①*Toen Shosetsu* from those in ④*Funabashi Print.* For an example, they omitted the important county name of the incident site.

(3) The picture of *Spacewoman* in ④*Funabashi Print* is similar to that of *Konjiki-hime* in the paper amulet created by Bakin.

(4) ④*Funabashi Print* is definitely older than the amulet created by Bakin. Therefore, the unknown writer of ④*Funabashi Print* could not use the picture of the amulet shown in Figure 11.1 (*a*) as a reference in

making the ④*Funabashi Print*.

Figure 11.2 An example a handwriting manuscript by Bakin. He usually drew drafts of any pictures in the manuscript. (Courtesy of Tenri University Central

Concerning the question who is the writer of ④*Funabashi Print*, we can propose one interesting hypothesis that can explain the above-mentioned inspection results. This is

Hypothesis 3: The writer of the ④*Funabashi Print* may be Bakin himself.

If Bakin wrote the ④*Funabashi Print*, he could freely modify the story and picture in

①*Toen Shosetsu* without worrying about copyright or plagiarism, because he wrote both texts by himself. It is reasonable that the pictures of the woman in both pieces resemble each other if both pictures were drawn by the same writer.

11-3: Handwriting Analysis of ④*Funabashi Print*

However, there are only circumstantial evidences about this hypothesis. It is necessary to find hard evidence in order to probe the hypothesis. I have tried to prove this hypothesis by using handwriting analysis. We need to examine whether the characters and picture from

④*Funabashi Print* are those of Bakin's handwriting. There are several

extant handwriting manuscripts by Bakin in Japan, as shown in Figure 11.2. The author obtained copies of some manuscripts and compared all of the *kanji* (Chinese) and *kana* characters of

④*Funabashi Print* with those of Bakin's handwriting manuscripts. Since this cumbersome analysis is too boring, too long and too hard to understand for readers who are not familiar with Japanese, only select results of the analysis are detailed in this book. Detailed results of the analysis have been published [8] in Japanese.

Figure 11.3 shows analysis of eight kinds of Japanese handwritten characters. Each result

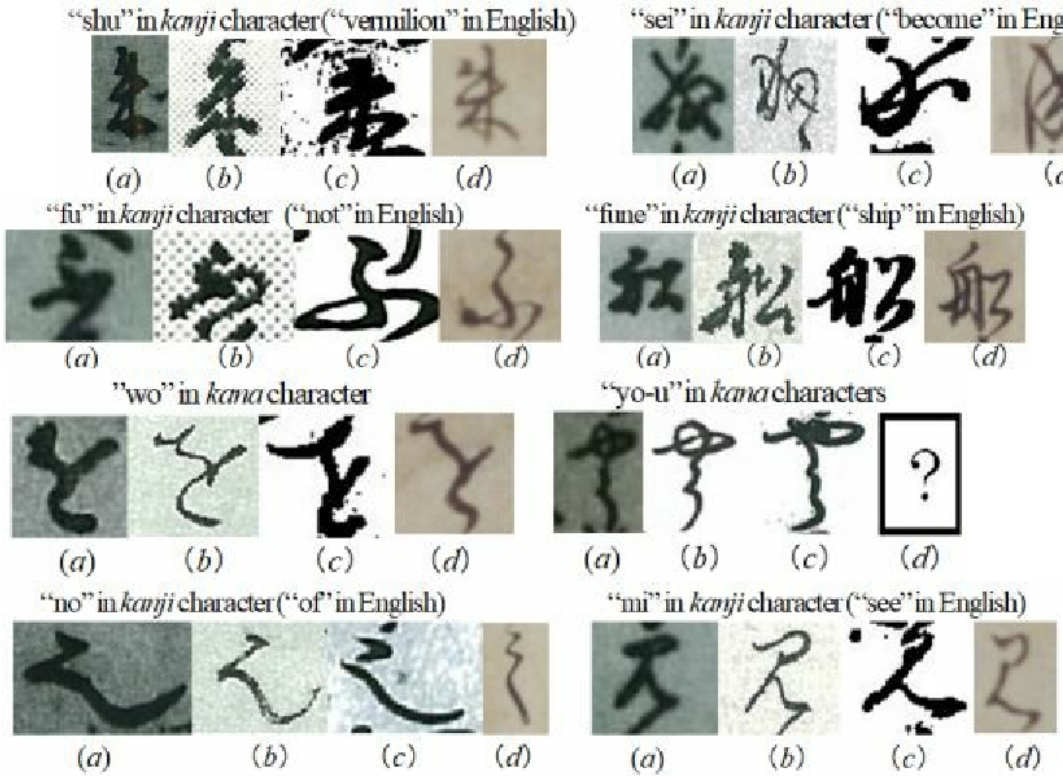

Figure 11.3 Examples of the handwriting analysis. Box (*a*) shows a character from ④*Funabashi Print*. Box (*b*) shows that from Bakin's handwritten manuscript. Box (*c*) shows that from

consists of four characters extracted from different texts in the Box. Box (*a*) shows a character from ④*Funabashi Print* and Box (*b*) shows a character from Bakin's handwritten manuscript. In addition, as references, a character

by ⑤*Ohshuku Zakki*, which is not Bakin's, is shown in Box (*c*) and one from ⑥*Hyoryuuki-shu*, which is not Bakin's, is shown in Box (*d*). ⑥*Hyoryuuki-shu* will be explained in the next chapter.

We can see that characters in Box (*a*) and Box (*b*) resemble each other. However, those in Box (*c*) and Box (*d*) do not resemble to Box (*a*) and Box (*b*). I performed a similar analysis of all the characters of ④*Funabashi Print* [8]. Although a definite conclusion has not been obtained, I can declare that the above-shown **Hypothesis 3** is not unreasonable.

11-4: Did Bakin Create This Legend?

If this hypothesis is valid, is Bakin the author who initially wrote this legend? Did he create this legend by combining the Western ship and the conventional *Utsuro-bune* legend in Japan? Was he the mastermind of the *Utsuro-bune UFO* legend, that is the subject of this book?

Since Bakin was born in the samurai family and he had a high moral in writings, he discriminated fiction and nonfiction. Therefore, it would be unreal that he (and his son) created the whole story as if it was a real story. The most plausible answer is that he referred other sources. Where did he obtain the shape of the *Utsuro-bune UFO* drawn in the literature? Did he know that the incident was definitely fictional? The mysteries of the legend expand extensively.

(Summary of Chapter 11)

Bakin may have known the backdrop of this legend. There is a possibility that

④*Funabashi Print* was written by Bakin.

References

[47] Mitsuhiko Shibata ed., *Kyokutei Bakin Nikki* (Diary of Bakin Takizawa), vol.1 Chuuo Koron Sha (2009).

Chapter 12

⑥*Hyoryuuki-shu* and ⑦*Gaikoku Hyoryuu Zensho* -Articles in the Books of Based on Documentaries

12-1: *Iwase Bunko* Library

Figure 12.1 Iwase Bunko Library

Here I was surprised to discover ④*Funabashi Print* and ⑤*Ohshuku Zakki* presentations of this legend; surprised because most Japanese have known the legend only by ①*Toen Shosetsu* and ③*Umeno Chiri* for about fifty years. After this fortunate discovery, I began thinking it might be possible to find additional material related to the legend, or other version of it. In spite of optimistic anticipation, I still was quite astonished to find clear connections to the legend on the website [48] in 2007:

Figure 12.2 ⑥*Hyoryuuki-shu*. (Original is color picture)

Aiko Kamio, who is a female curator of the Iwase Bunko Library, became aware that this article bears similarities to ①*Toen Shosetsu*, well known among not only UFO enthusiasts but also ordinary people as explained in Chapter 2 of the work. Aiko Kamio created the short report about this writing that I spotted on the aforementioned library website. I will refer to this work as ⑥*Hyoryuuki-shu*.

There existed a previously unknown version of this legend! This literary material may be examined in the article entitled "*Ogasawara Etchuno-kami Chigyosho Fune Tsuku* (A Ship Arrived in the Territory of *Etchuno-kami Ogasawara*)" within the volume titled *Hyoryuuki-shu* (collected stories of drifting incidents) located at the Iwase Bunko Library in Nishio City, Aichi Prefecture (see Map-1).

To give a bit of background about this phenomenal library, Iwase Bunko Library was first established by Yasuke Iwase as his private collection and was opened to the public in 1908 as a private library. Iwase was born in Nishio City and made a financial success in the railroad business in this region. Iwase privately collected many ancient documents and books. His personal library is transferred to a part of the municipal library of Nishio City after World War II and is now called Iwase Bunko Library. It currently is located inside a large of municipal library as shown in Figure 12.1. This library is recognized and respected as one of the most important libraries for researchers of history and literatures of the Edo Period.

According to records, the library purchased the book *Hyoryuuki-shu* from an old book broker in 1918. This book consists of two volumes, today's volume 1 and 2, respectively. However, in the first line of today's volume 1, this defining line appears: "Volume Three, Ship-wrecked on Small Islands, - edited by *Manjudo*." Therefore, it is almost certain that the original book consisted of 4 volumes or more, and original volume 1 and 2 was missing. The Japanese drifting incident outside of Japan is covered in today's volume 1 (originally volume 3) and the shipwreck incident involving of foreign

people in Japan is covered in today's volume 2 (originally volume 4). The incident is numbered in red lettering and the first number is 12 in today's volume 1. Therefore, apparently the vignettes numbered from 1 to 11 were included in the missing original volume 1 and 2. The incidents are arranged in chronological order in the book, except for one case. The year in which the oldest story (number 12) occurred is 1616 in today's volume 1. The article pertinent to the *Utsuro-bune UFO* legend is written after the last incident (number 22 in the today's volume 2) and it is not numbered.

The title of article number 22 (in red) just before *Utsuro-bune UFO* legend is titled "People of Great Qing Drifting ashore on the beach in Oshu (Mutsu Province)". In order to confirm whether this article is based on the actual incident or a fiction, I checked the other shipwreck records in Japan from the Edo Period. It was very easy to confirm that the article is based on the actual incident, based on my contact with Miyagi Prefectural Library. Miyagi prefecture was included in Mutsu Province (Oshu) in the Edo Period. This article states that fourteen Chinese indeed drifted ashore on the beach in Mutsu Province in 1796. In addition, I checked all the incidents in the book and found that most of the articles are based on the actual incident. We can consider that the writer of this article might have thought that the *Utsuro-bune UFO* legend had actually happened around 1796. The translation of this article is as follows. Dates confirm to the lunar calendar:

⑥*Hyoryuuki-shu* : English Translation

Title: *Ogasawara Etchuno-kami Chigyosho Fune Tsuku* (A Ship Arrived in the Territory of *Etchuno-kami Ogasawara*)

(*a*) On the beach called *Hara-sha-ga-hama* in Hitachi Province, a strange ship as shown in the illustration drifted ashore. A girl who looks to be about eighteen, nineteen, or twenty years old was inside the ship. She has a pale complexion. Her eyebrows are reddish black and hair is the same color. Her teeth are extremely white and her lips were painted by lipstick. The fingers were a little bit thick and the nails were beautiful. Her attention to costumes was very good and her hair was long and windswept. She was holding a box in one hand, as shown in the picture, and appeared to be preventing people from approaching the box, as if it held items precious to her. Her voice was loud and clear. However, no one understood her manner of speaking. The style of her demeanor was typical and her looks were extremely pleasing. We

can say that she is beautiful by the Japanese criterion. She might have been born in a foreign country.

1. Two extremely soft carpets were seen.

(*a*)

(*b*)

Figure 12.3 (*a*)Right part and (*b*) left part of ⑥*Hyoryuuki-shu* shown in Figure 12.2.

Figure 12.3 (*a*)Right part and (*b*) Left part of ⑥*Hyoryuuki-shu* shown in Figure

1. The food seemed to be a kind of cake and meat paste. The name of the food was unknown.

1. A kind of one rice-cup and it was decorated by a beautiful pattern. It seemed to be made of stone.

1. There was a kind of brazier with a curved surface. It seemed to be made of iron or pottery.

1. There were characters as shown in the illustration inside the ship.

The above-mentioned report has been submitted.

(About the ship)

(*b*) Although the whole body seemed to be made of red sandalwood, the actual material is unclear.

(*c*) Surrounding edge is painted in black. Windows can be opened freely.

(*d*) This part is crystal.

(*e*) Window is made of glass and grid is made of crystal.
(*f*) The base is iron and painted with red.
(*g*) Height is one *jyo* one *shaku* (3.3 m). Width is three *ken* (5.5 m) from edge to edge.
(*h*) All is made of iron
(*i*) Metal stripe is made of Western iron

(About the woman)
(*j*) The length and width of this box are two *shaku* (61 cm). It was made of plain wood and had beautiful wood grain.
(*k*) Buttons are made of crystal
(*l*) The clothing was made of velvet and mottled lines were made of gold.
(*m*) The fabric seemed to be made of brocade. However, it was not clear. The color was yellowish green.
(End of ⑥*Hyoryuuki -shu* inspection)

The reader may easily view the color picture of this document at the website [48], [49]. In examining these illustrated writing, first, we see that *Utsuro-bune UFO* and *Spacewoman* are depicted in color. Since the ship's shape is very similar to that of ④*Funabashi Print*, we can consider this as the colorized version of ④*Funabashi Print*. The ring structure of the *Utsuro-bune UFO* (see Figure 12.2) was painted in red as explained by the sentence in ④*Funabashi Print* wherein the illustration was black and white (see Figure 7.2). In fact, many descriptions such as the ship size, the color of the box, and *Spacewoman's* voice are quite consistent in the two literatures. The story of ④*Funabashi Print* is given more detail than this one provide. In addition, the place name of the site is *Hara-sha-ga-hama* in this article. If the first *kanji* (Chinese) character of place name "*kyo*" in ④*Funabashi Print* was misread as "*hara*", as assumed by Tsugio Sato (explained in Chapter 5), then the place name "*Hara-sha-ga-hama*" can be regarded as very likely the same place as "*Kyo-sha-ga-hama*" in ④*Funabashi Print*. Do these facts together then indicate that ⑥*Hyoryuuki–shu* was source from ④*Funabashi Print*?

It must also be acknowledge that the hair style and clothes of *Spacewoman* and also the food are slightly different in the two documents. The date and county name, which are the most fundamental keywords, "Last year of the Boar" and "Kashima County," existed in

④*Funabashi Print* but were apparently deleted after that, and the wording of "*Utsuro-bune*" as used in ④*Funabashi Print* was changed to "strange ship" in ⑥*Hyoryuuki-shu*. Are these shits due to miscopying? We cannot conclude that the later article was a simple copy of

④*Funabashi Print*. A reasonable answer is that they are based on an unknown common source, which would account for the numerous strong similarities. In order to discover the publication year of this book, I investigated details about the publisher named *Manjudo*. However, an exact publication year for ⑥*Hyoryuuki-shu* did not become clear.

12-2: Sakuzo Yoshino: The article in the Book of Based Documentaries

Interestingly, there is another article where the place name of the incident is the same as that of ⑥*Hyoryuuki-shu*. We must use past tense in discussing the article, because it unfortunately disappeared in the fire of the Great Kanto Earthquake in 1923. The article was written in the book entitled *Gaikoku Hyoryuu Zensho* (Complete Book of Drifting Related to the Foreign Countries) published in the Edo Period. Fortunately, Sakuzo Yoshino, who was a famous political scientist and a professor of Tokyo University, quoted from the original text in his book published in 1923 [51]. We refer to this article as ⑦*Gaikoku Hyoryuu Zensho*. I have translated original writing quoted within his book into English. Dates confirm to the lunar calendar.

(*a*) (*b*)

Figure 12.4 (*a*) Sakuzo Yoshino [50] and (*b*) *Cosmic Characters* illustrated in his book.

⑦***Gaikoku Hyoryuu Zensho*: English Translation**

Title: Hyoryuu Banjo no Koto (Concerning a Foreign Drifted Woman)

At noon of February 22 in the third year of Kyowa (1803), a strange ship shown in the figure drifted ashore at the place called *Hara-sha-ga-hama* in the territory of *Etchuno-kami Ogasawara* in Hitachi Province. Many people who gathered there raised the ship on the beach and they found a woman in the ship. She looked approximately twenty years old and her skin was extremely white. She was of somewhat pale complexion, her eyebrows were reddish black, her hair was red, and her teeth were very thin and very white. She held one box as shown in the figure. The box seemed to be so important for her that she prevented people from approaching the box. She was holding the box tightly in a day and night. Although her voice was loud and clear, her language was not understood. The fashion for the time was very typical and her appearance was good. In fact, famous Yang Guifei, who was the most beautiful woman in the Chinese legends, might not be more beautiful than this woman.

1. There were two carpets and they were extremely soft.
1. The food seemed to be a kind of cake and looked like meat paste.
1. There was a kind of rice cup and it was decorated in a beautiful pattern.
1. There were characters as shown in the illustration inside the ship.

(End of ⑦*Gaikoku Hyoryuu Zensho* inspection)

We must notice that the place name *Hara-sha-ga-hama* written in *kanji* (Chinese) characters is exactly the same as in ⑥*Hyoryuuki-shu*. *Cosmic Characters* as shown in the Figure 12.4 (*b*) are copied from the book by Sakuzo Yoshino and they are not original characters. The pictures of *Utsuro-bune UFO* and *Spacewoman* do not exist in Yoshino's book, unfortunately. However, it is interesting that the *Cosmic Characters* are the same as those in ①*Toen Shosetsu* and the incident date, February 22, is also the same as that in ①*Toen Shosetsu*. ⑦*Gaikoku Hyoryuu Zensho* and ①*Toen Shosetsu* are two books wherein *Cosmic Characters* and incident date exactly match each other.

In addition to the above-mentioned copy of the original writing, Sakuzo Yoshino wrote the following:

"We can see the pictures of the ship and a woman similar to those in *Toen Shosetsu*. *Gaikoku Hyoryuu Zensho* consists of six volumes and was in the collections at the Library of Tokyo Imperial University (presently Tokyo

University). I have considered that the records in this book are rather accurate compared with other books. Hence, I had cherished it. I am extremely regretful that we lost this book in the fire during the earthquake of the last year."

"Earth quake of last year" means The Great Kanto Earthquake of 1923 where about 150,000 people died or were missing in the Tokyo area. I looked for the copy of this book intensively and found a book with the same title in the Tenri University Central Library. I immediately visited the library and investigated the book. However, I could not find an article regarding the *Utsuro-Bune UFO* legend in the book. So, I cannot determine whether the book in Tenri University Central Library is the same as that collected in Library of Tokyo Imperial University or not. It was impossible to further investigate when ⑦*Gaikoku Hyoryuu Zensho* was published or to determine its authors since all available resources exhausted. I eventually abandoned researching this lost book and regret very much that it is lost to us.

12-3: References to these Stories in Nonfiction Books

We must stress that the both book *Hyoryuuki-shu* and *Gaikoku Hyoryuu Zensho* are the records of actual incidents of boats or some type of containers that drifted ashore. I can confirm that most of the incidents recorded in *Hyoryuuki-shu* really occurred. Sakuzo Yoshino also wrote that the records in *Gaikoku Hyoryuu Zensho* were more accurate than those in similar books. However, five literature explained in previous chapters, specifically ①*Toen Shosetsu* (②*Hirokata Essay*), ③*Umeno Chiri*, ④*Funabashi Print* and ⑤*Ohshuku Zakki* have been written for the purpose of amusement and personal reminiscence or musing. In other words, since some articles written in the book that contains above literature are fictions, we can consider that the above five stories are not based on the actual incident.

However, we also consider that the writers of the two books *Hyoryuuki-shu* and *Gaikoku Hyoryuu-Zensho* believed the incident in the two articles might be real. There might have been evidence available that the incident really occurred at that time. We must notice that the word "*Utsuro-bune*" was not used in these works. The phrase "strange ship" was used instead.

(Summary of Chapter 12)

Name of the document: ⑥*Hyoryuuki-shu*.

Author: *Manjudo* (publisher?).
Publication year: Unknown.
Date of the incident: Not provided.
Date of the document: Not provided.
Name of the site: *Hara-sha-ga-hama* in Hitachi Province.
Lord name of the territory of the incident: *Etchuno-kami Ogasawara*.
Name to call the ship: strange ship.

Name of the document: ⑦*Gaikoku Hyoryuu-Zensho*.
Author: Unknown.
Publication year: Unknown.
Date of the incident: February 22, 1803.
Place name of the site: *Hara-sha-ga-hama* in Hitachi Province.
Lord name of the territory of the incident: *Etchuno-kami Ogasawara*.
Name to call the ship: strange ship.

References

[48] http://iwasebunko.jp/stock/collection/entry-289.html
[49] http://iwasebunko.com/contents/library047.html
[50] Photo in the public domain;
https://ja.wikipedia.org/wiki/%E5%90%89%E9%87%8E%E4%BD%9C%
[51] Yoshino Sakuzo, *Rokoku Kikan no Hyoryuu-min Kodayu* (*Kodayu* who was a castaway from Russia), pp. 71-73, Bunkaseikatsu Kenkyukai, (1924).

Chapter 13
⑧*Mito Document* - A Document Found in Kyoto

13-1: A Document Sent by a Fax Copy

At the beginning of 2009, I published a book on *Utsuro-bune UFO* legend entitled “Edo *Utsuro-bune* Mystery” (Rakko-sha, Tokyo) in Japan [8]. Both Japanese UFO enthusiastic and UFO skeptics welcomed this book, because it was the first book of its kind written in scientific detail. In the postscript of the book, I also wrote, “If the readers find or know anything about this legend, please let me know by contacting publisher.”

One day in the beginning of 2010, I received a fax copy of the astonishing document shown in Figure 13.1 sent me from the publisher. Since the document was copied on white fax paper, it was impossible for me to evaluate the age of the document according to the nature of the paper. Could it be a document portraying the *Utsuro-bune UFO* legend that up until now has been a mystery? My first impression was that the picture was a modern cartoon illustrated by a high school student. Was it not a faked document created to deceive me?

Fortunately, I was able to make the phone contact with the owner of the document soon after receiving it. He was a collector of the ancient document and was living in Mito City, Ibaragi Prefecture (former Hitachi Province). Mito City is located about 100 kilometers from Tokyo and is the prefectural capital of Ibaragi Prefecture (see Map-2). In 2010, I traveled to Mito City from my office by taking the bullet train (Shinkansen) and then a highway bus in order to meet him at his home.

After greeting the owner of the document, I first checked the age of the paper. The paper seemed to be a real Japanese paper that was fabricated in ancient times, that is, during the Edo Period. The characters were written using a writing brush with *sumi* (Indian ink). I thought that the writing style was so superb that a modern ordinary Japanese person (including high school students) could not have made this easily; rather this kind of unique depiction of characters was practiced only by an intellectual person during the Edo

Period.

I asked the owner of the document about the origin of the document. Where was it found? Was it found in a particular place in the Ibaragi Prefecture? Was it found in the Temple or in the Shrine? What kinds of literature accompanied it? I wanted to know the origin and characteristics of this document in detail. Unfortunately, he did not know its origin because he purchased it from an intimate antiquary in Kyoto, who had purchased it in an antique market for suppliers. The origin of the document often became ambiguous throughout this kind of marketing process. Needless to say, I was a little bit disappointed. The limited information that was available was that the document was found somewhere in Kyoto in 2002, before the publication of my book in 2009. This means that the document may not be a false one meant to deceive me by students. We refer to this document as ⑧*Mito Document*.

13-2: ⑧*Mito Document* Resemble ⑤*Ohshuku Zakki*

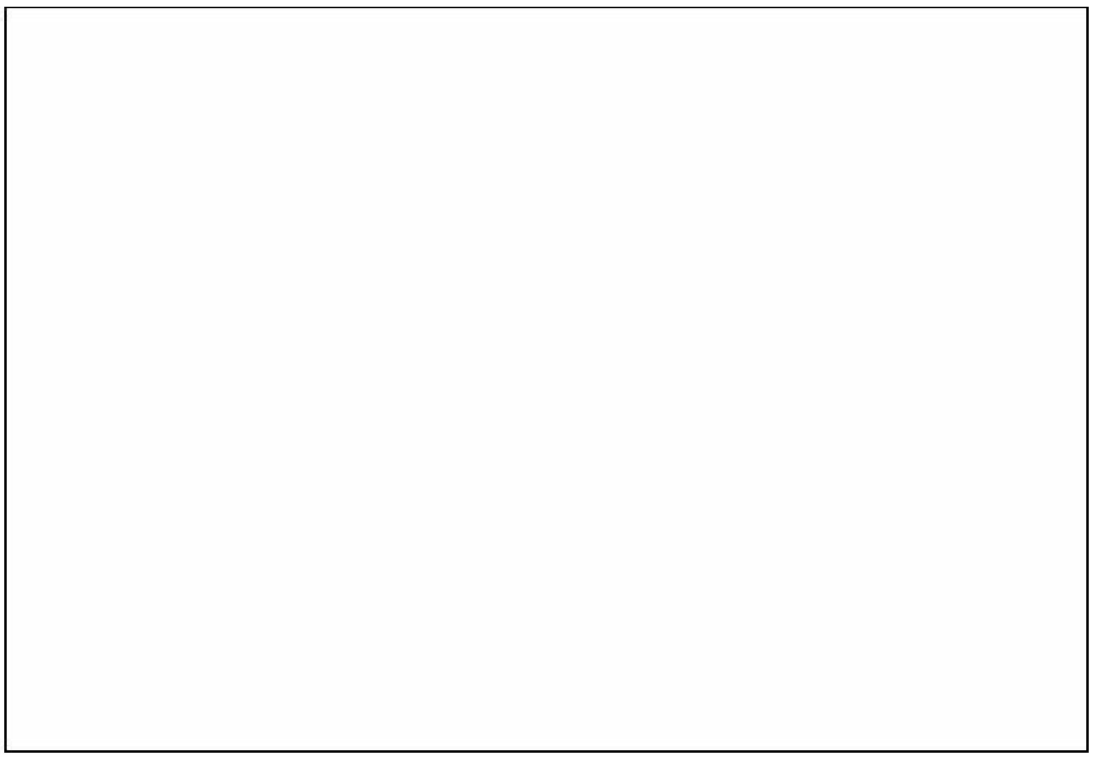

Figure 13.1 ⑧*Mito Document*

The document has been preserved in the form of a scroll and there is no crease in the paper. The document seemed to have been treated carefully for a long time because there were no wormholes. Many tiny wormholes are often observed in ancient Japanese books and documents, such as ①*Toen Shosetsu*, because the old Japanese paper was made from mulberry fiber. First, I translated the document into English. Dates confirm to the lunar calendar.

⑧***Mito Document*** **: English Translation**

Title: None

(*a*) On August in the year of Boar, the third year of *Kyowa* (1803), an *Utsuro-bune* drifted ashore on *Soto-hama* (or *To-hama*), which is the territory of *Etchuno-kami Ogasawara* in Kashima County, Hitachi Province. A woman who was inside the ship and appeared to be about five *shaku* tall (1.5 m) and who had a beautiful complexion was found. She seemed to be about twenty one or twenty two years old. There was food inside the ship, which included salted chicken, confectionery, in addition to water. Although a Dutch-Japanese interpreter was dispatched to the incident site, no one could understand her language.

(*b*) The characters shown on the right of the picture were found inside the

ship.

(*c*)The size in the ship was ten *ken* (18.1 m) in every direction.

The height of the ship was eight *ken* (14.5 m).

The ship was painted all in red.

The bottom of the ship seemed to be made of Western iron.

All windows and all lattices were made of glass.

(End of ⑧*Mito Document* inspection)

From the short sentence and the picture of the document, we can conclude following:

1) There are three elements of the legend, including *Utsuro-Bune UFO*, *Spacewoman*, and *Cosmic Characters*.

2) The name of the site is *Soto-hama* (or *To-hama*) beach, which is in the territory of *Etchuno-kami Ogasawara* in *Kashima* county of Hitachi Province. This place's name cannot be found in Kashima County on the Hitachi Province of *Ino Map*, which was noted in his diary in Chapter 9.

3) The *Cosmic Characters* and the story resembles those of ⑤*Ohshuku Zakki*. Furthermore, the size of *Utsuro-bune* is the same as that of ⑤*Ohshuku Zakki*.

4) The way in which the box was held by *Spacewoman* is similar to that of ③*Umeno Chiri*.

5) There is no description about the box held by *Spacewoman* shown in the picture. The anecdote which says that "The woman prohibited anyone from approaching the box that she held" was not included in this document.

Apparently, ⑧Mito Document is based on the same source as that of ⑤*Ohshuku Zakki*. It was impossible for the writer of ⑧Mito Document to refer to ⑤*Ohshuku Zakki*, because

⑤*Ohshuku Zakki* is a private collection of the documents, and was not published. When I visited Mito City, the owner had no idea of any further investigation that had been conducted regarding this document.

What is the purpose of this document? Is it a letter, a report or a record? My speculation is that it may be a manuscript of *kawaraban*, which was a kind of tabloid paper during the Edo Period that is explained in Chapter 10. Because the story and illustrations were summarized in a compact size of one

page and there were no corrections and no insertions. In order to complete the *kawaraban*, we first had to produce the manuscript on white paper. Then, we turned the manuscript inside out and placed it on the wooden plate, and then the wood block was formed by carving the plate according to the manuscript. The prints were made by transferring the ink, which was painted on the wood block, onto the white paper. The publisher then sold these. Since the craftsman must carve the wooden plate according to the inside-out manuscript, the manuscript must be semitransparent; that is, it must be written on very thin paper. I found that the paper of this document is also very thin. Furthermore, there is no crease and no tiny wormholes in the paper. It is important to notice that this document was found in Kyoto, the ancient capital and the cultural bedrock of Japan during the Edo Period. Many *kawaraban* were published in Kyoto during the Edo Period.

It did not seem that this document was important in the investigation of the legend because its story and *Cosmic Characters* were different from other literature on the subject. However, according to the findings explained in the next chapter, it is clear that ⑥*Mito Document* is an extremely interesting document discovered in the course of the investigation of this legend.

(Summary of Chapter 13)

Name of the document: ⑧*Mito Document*.

Author: Unknown.

Publication year: Unknown.

Date of the incident: August (date unknown), 1803.

Date of the document: Not provided.

Place name of the site: *Soto-hama* or *To-hama*, Kashima County in Hitachi Province.

Lord name of the territory of the site: *Etchuno-kami Ogasawara.*

Name to call the ship: *Utsuro-bune*.

Chapter 14

Shofuku-ji Temple - A Temple for Sericulture Worship:

14-1: A Temple of the *Konjiki-hime* folklore

Figure 14.2 Sanrei Shrine.

Figure 14.1 Shofuku-ji Temple. A black stone plate where the origin of the temple is written can be seen

In 2010, I visited a temple named Shofuku-ji Temple (Temple of Star and Happiness), shown in Figure 14.1 in Kamisu City in Ibaragi Prefecture, which is located about 60 kilometers south from Mito City (see Map-2). Since some schoolers insist that the *Utsuro-bune UFO* legend is a modification of the *Konjiki-hime* folklore of sericulture, as shown in **Folklore 7** in Chapter 5, I suggest that the relation between this temple and the *Utsuro-bune UFO* legend should be further investigated. During the Edo Period, this temple was a large temple of sericulture worship and many monks worked there. Many nationwide sericulture suppliers visited the temple in pilgrimages and they donated significant amounts of money to the temple. Sericulture was the popular cash income industry for farmers in the Edo Period and had been one of the primary export industries of Japan until the end of World War II.

In the Edo Period, the Buddhism temple was often associated with the shrine of Shintoism, which is Japanese original religion. Shofuku-ji Temple was also associated with the Sanrei Shrine (Shrine of the spirit of silkworm, Figure 14.2). This Shrine, which is located about 200 meters west from the temple and exists now. It is recorded that Shofuku-ji Temple was made for the management of Sanrei Shrine. Both religious facility gathered many people of sericulture in the Edo Period.

On the stone plate, which was located near the temple's gate that was built in 2000 (shown in Figure 14.1), there is a description about the origin of the sericulture worship of the temple. The description can be summarized follows:

"In the thirteenth year of the emperor *Kinmei* (584), a fisherman

whose name was *Gondayu Kurozuka* found an *Utsuro-bune* off the shore of *Nikkawa Village* in Hitachi Province and found a beautiful girl inside the ship. This girl was an Indian Princess whose name was *Konjiki-hime* (Golden Colored Princes) and she was expelled by her stepmother due to the woman's jealousy. *Gondayu* helped her and cared for her. However, unfortunately, she died by disease soon and transformed into a silkworm. *Gondayu* brought the silkworm up and begun the sericulture. He traveled across the entire country and taught techniques of sericulture to the people in Japan."

In this story, *Nikkawa Village* is the name of the place where the temple was located in the Edo period (see Figure 17.5). This story is one version of the *Konjiki-hime* folklore (**Folklore 7** of Chapter 5) and the similar stories have been passed down the generations in various parts of Japan as the narrative that discuss the origin of sericulture worship. It is interesting that three keywords, "One beautiful girl", "*Utsuro-bune*," and "Hitachi Province" can be seen in this folklore. These key words also can be seen in the *Utsuro-bune UFO* legend. Therefore, it is possible to consider that the *Utsuro-bune UFO* legend may have originated from the *Konjiki-hime* folklore of sericulture. However, to date, no one has discovered direct evidence that relates the *Konjiki-hime* folklore to the *Utsuro-bune UFO* legend. I have found similarities between *Spacewoman* of ④*Funabashi Print* and the *Konjiki-hime* depicted in the paper amulet of this temple, which was discussed further in Chapter 11. This is the main reason why I visited Shofuku-ji Temple.

14-2: The *Konjiki-hime Statue*

(*a*) (*b*)

Figure 14.3 (*a*) A full-face and fill-length photo of the *Konjiki-hime* statue. (*b*) The miniature copy of the *Konjiki-hime statue*. This portable statue was used for the propaganda of sericulture worship by the temple called *dekaicho*. (Courtesy of Shofuku-ji

Arriving at the temple, I was able to meet with Kojun Masuda, who is the chief priest of the temple. He kindly guided me to the main hall and showed me the Buddhism statue called *Sanrei-son* (or *Korin-son*). The meaning of this name is “Silk Spirit Buddha” and is a holy Buddhism name of *Konjiki-hime*. To avoid the confusion, we call this statue the *Konjiki-hime statue* hereafter in this book. An old full-face and full-length photo of the statue is shown in Figure 14.3 (*a*). The statue is made of wood, is about 1.5 meters tall, and is placed inside a miniature shrine. The statue has a bundle of silk thread in its right hand and has a box (!) that contains silkworm’s eggs in its left hand (see Figures 14.3 (*a*) and 14.6 (*b*)). The breed of a silkworm is strongly affected by natural conditions, such as the temperature, humidity and food type; for example, Mulberry leaves. Hence, many people who were engaged in the sericulture business

visited the temple and prayed for their fortunes in the temple.

Kojun Masuda showed me a small and portable statue as shown in Figure 14.3 (*b*). The statue is about 30 cm tall and may be a miniature copy of the main statue. It is said that, by carrying this small statue, the temple's monks propagated sericulture worship in Kanto region (presently Tokyo Prefecture and its vicinity). This kind of propaganda by the temple was called *dekaicho* in Buddhism. We can see that the picture of *Konjiki-hime* in the paper amulet written by Bakin shown in Figure 11.1 in Chapter 11 is similar to this small statue shown in Figure 14.3 (*b*). Bakin might have written the manuscript of the amulet in Figure 11.1(*a*) in Chapter 11 by referring this statue that was shown in Edo by *dekaicho*, because, according to Bakin's diary, he had never visited this temple to make the amulet by himself. Note that, the hair style of the *Spacewoman* of ④*Funabashi Print* shown in Figure 7.2 resemble that of this small statue. This result seems to strengthen the validity of **Hypothesis 3** proposed in Chapter 11.

14-3: Who wrote ⑧*Mito Document*?: The Belt Design

Figure 14.4 Photo (*a*) shows the lower part of the statue (taken by the author). (*a*) Front belt design of the *Konjiki-hime statue* and (*b*) that of the ⑧*Mito Document*

(*a*) (*b*

I examined the photos taken at the Shofuku-ji Temple, which are shown in Figure 14.4 (*a*), and I became aware of the similarity between the front belt design of the *Konjiki-hime statue* and that of the *Spacewoman* shown in the ⑧*Mito Document* (see Figure 14.4). The front belt design of the *Konjiki-hime statue* consists of double bows connected along the vertical direction shown in Figure 14.4 (*a*). We can also see the same belt design in the *Spacewoman* shown in the ⑧*Mito Document* in Figure 14.4 (*b*). Is this a coincidence? I examined the front belt design of more than one hundred Buddhism statues in Japan and found that this kind of front belt is a very rare design of the Buddhism statue. Therefore, the possibility that this is a coincidence seemed to be quite small.

14-4: The Headdress Design

Kojun Masuda also showed me an amulet of the *Konjiki-hime statue* sold in the temple during the Edo Period, as shown in Figure 14.5 (*a*). We notice the headdress of the statue in the amulet's statue in Figure 14.5 (*a*). Since the headdress design of the *Konjiki-hime statue* looks complicated as shown in Figure 14.3 (*a*), the origin of the design is not apparent. However, we can see that the amulet's statue, shown in Figure 14.5 (*a*), has a birdwing-like headdress. Notice that this headdress design is similar to the model of the silkworm moth in the upper-left inset in Figure 14-5 (*a*). The headdress of the statue may be a moth that is the adult silkworm insect; because we found several amulets of sericulture which had a similar design in the Edo Period. We can also see the bird-like headdress of the *Spacewoman* in the ⑧*Mito Document* as shown in Figure 14.5 (*b*). It is possible to consider that the headdress of the *Spacewoman* may be a modification from the moth's wings.

常陸國鹿島郡豊良浦日向川村
鷲靈山千手院星福寺

(*a*) (*b*

Figure 14.5 (*a*) An amulet of the *Konjiki-hime* statue and a model of the silkworm on a cocoon (inset). Notice that wing-like headdress of the statue resembles the moth's wings. (b) A bird-like headdress of the *Spacewoman* in the ⑧*Mito Document*.

14-5: The Crescent Shape of Eyes

In addition, we notice that the shape of the *Spacewoman's* eyes in the ⑧*Mito Document* are horizontally placed in a crescent shape, as shown in Figure 14.6 (*a*). Interestingly, they resemble those in the photo of the *Konjiki-hime* statue shown in Figure 14.6 (*b*). When we observe the statue directly, we can observe that the shape of the eyes is in a horizontal line, as shown in Figure 14.6 (*c*). The resemblance between shape of the eyes in Figures 14.6 (*a*) and (*b*) is due to the fact that I took the photo of the statue from a lower angle. From the perspective of the lower angle, the straight line on the carved surface is seen as the curved line shown in Figure 14.6 (*b*).

Figure 14.6 (*a*) Horizontally placed crescent shape of the *Spacewoman's* eyes in the ⑧*Mito Document*. (*b*) The *Konjiki-hime* statue's eyes observed from a lower angle

(*a*) (*b*)

Figure 14.7 A miniature shrine of the *Konjiki-hime* statue. The statue's face inside the shrine is positioned on the roof (attic).

The *Konjiki-hime statue* is enshrined in a miniature shrine, whose height is about 1.5 times higher than the stature's height, as shown in Figure 14.7. The head of the statue is positioned in the height of the roof (attic) of the miniature shrine shown in Figure 14.7. There is only one double door in the front of the miniature shrines. They are situated in a rather low position on the structure of the shrine, as shown in Figure 14.7. Therefore, when we open the door, we can only see the lower part of the statue, as shown in Figure 14.4 (*a*). In order to see the face of the statue, there is no choice but to see it from the lower angle of the statue. In other words, the miniature shrine is not made so that worshippers can see the statue's face directly. A full-length and full-face photo of the statue (see Figure 14.3 (*a*)) was taken when the statue was moved from the miniature shrine to be cleaned previously.

According to Kojun Masuda, the *Konjiki-hime* statue might have been enshrined in this miniature shrine upon the completion of the statue. He also explained that the invisibility of the face when one observes it directly is not critical in Buddhism. This statue was ordinarily kept hidden from view and people could see the statue only during three days in May and September in old times. People who worship the statue might think that the eyes of the statue are horizontally placed in a crescent shape, as shown in Figure 14.6 (*b*).

There are similarities between the *Konjiki-hime statue* of Shofuku-ji Temple and the *Spacewoman* in the ⑧*Mito Document* in terms of their

1) front belt design
2) wing-like headdress

3) horizontal crescent-shaped eyes
4) holding a box.

These similarities cannot be assumed to be coincidences, and they indicate that the *Spacewoman* of the ⑧*Mito Document* could have drawn by a writer who was able to have observed the *Konjiki-hime statue* in detail. The most plausible answer is that a monk who worked in the temple created the illustration. It is possible that the illustration of the ⑧*Mito Document* might have been drawn using the *Konjiki-hime* statue in the miniature shrine as a model.

In the ⑧*Mito Document*, the name of the site is indicated by the two *kanji* (Chinese) characters, and can be read as "*Soto-hama*" or "*To-hama*" (hama means beach) in Kashima County, Hitachi Province. The place of this name cannot be found along the beach in Kashima County during the Edo Period. According to the above-mentioned discoveries, we propose the following hypothesis:

Hypothesis 4: The ⑧*Mito Document* may have been created by the personnel (perhaps a monk) of Shofuku-ji Temple. It was the manuscript of the *kawaraban* used as an advertisement of sericulture worship of the temple.

The manuscript might have been sent to Kyoto, which is located away about 500 kilometers south-east from the temple, in order to make the *kawaraban*. The personnel of the temple knew Kashima County in detail, and might have adopted the sloppy place's name, which was not located in Hitachi Province. This means that the ⑧*Mito Document* must be the fictional document, and was therefore not a report, a letter and nor an authentic account. **Hypothesis 4** signifies a modern version of a stealthy advertisement technique.

「うつろ舟」に新史料

奇談、養蚕伝説と関連か

水戸で発見

江戸時代のミステリー「うつろ舟奇談」を伝える当時の書画が新たに水戸市内で見つかった。享和3（1803）年、鹿島灘方の浜にUFO型の舟（うつろ舟）に乗った美女が漂着したという謎めいた事件。この奇談を長年調査している田中嘉津夫岐阜大教授は、今回見つかった書画に描かれた漂着女性の姿が神栖市の寺に残る養蚕信仰の本尊「蚕霊尊」（金色姫）と特徴が酷似している、と指摘。うつろ舟奇談と、地元の金色姫の養蚕伝説とのつながりを明らかにする画期的な発見と話している。

「神栖の蚕霊尊と特徴酷似」

水戸市内で見つかった「うつろ舟奇談」の新たな書画

田中嘉津夫岐阜大教授

見つかったのは縦28㌢、横41㌢の書画。こうぞ紙に筆で記されている。書面右側に事件の概要が文章で記され、中央から左側には浜に漂着した異様な形の舟と女性の様子が絵で描かれている。

書面の女性はドレス風の服装で箱を手にし、記述によれば、顔色が桃色で年齢21、22歳くらい。書面には舟の中にあったという謎の文字も記され、絵の説明には舟は約18尺四方、高さ約14尺の未曽有で船底は鉄製のようだったと書かれている。

書画は水戸市内の古書収集家が今年初め、県内の古美術店から購入。収集家が同氏に確認したところ、書画はもともと京都の古美術店が2002年ごろ入手したものという。内容や保存状態などから幕末ごろに書かれたとみられる。

今回見つかった書画で、田中教授が注目するのは、漂着女性の頭部の飾りに「蚕」が描かれ、女性のドレスの二つの帯の結び方がいずれもちょう結びである点。神栖市日川の星福寺に残る蚕霊尊とデザインが同一と指摘する。星福寺は江戸時代、各地の養蚕農家や糸・織物問屋などの厚い信仰を集めた。

本県では古くから養蚕業が盛んだが、その由来にまつわる伝説がある。常陸国の浜（豊浦湊）に478年ごろ、天竺（インド）の姫が流れ着き、その姫によって養蚕技術がもたらされたという金色姫の養蚕伝説だ。星福寺の蚕霊尊も金色姫をモデルにしている。

茨城新聞　2010年(平成22年)9月9日　木曜日

「うつろ舟」に新史料

奇談、養蚕伝説と関連か

水戸で発見

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「神栖の蚕霊尊と特徴酷似」

水戸市内で見つかった「うつろ舟奇談」の新たな書画

田中嘉津夫岐阜大教授

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Figure 14.8 Article of the discovery of ⑧*Mito Document* of *Ibaragi Shimbun*

The most important results of the study of the ⑧*Mito Document* is the validation of the discovery of a document of the *Utsuro-bune UFO* legend that is related to the *Konjiki-hime* folklore of sericulture worship in Hitachi Province [52], [53]. Does this mean that the entire story of the legend was just one version of the *Konjiki-hime* folklore? This discovery was so interesting to the people in Ibaragi Prefecture that it appeared in the articles of local newspaper *Ibaragi Shimbun* on September 9 and 12 in 2010, as is shown in Figure 14.8. Many readers of this newspaper were interested in this article. One of the readers became aware an important fact.

(Summary of Chapter 14)

The statue of Konjiki-hime, who was the goddess of sericulture in Japan, is in the Shofuku-ji Temple in Hitachi Province. The inspiration of the ⑧Mito Document might have been based on this statue. The ⑧*Mito Document* may have been created by the personnel of Shofuku-ji Temple.

References

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[53] Shoichi, Kamon “UFO that drifted ashore in Hitachi Province in the Edo Period?-Is the origin sericulture legend?” Journal of the JAPAN SKEPTICS, vol. 22, pp. 9-16 (2013)

Chapter 15

⑨*Hitachi Document* - A Document Passed Down in a Coast Guard Samurai Family

15-1: Previously Unknown Legend Belonging to a Newspaper Reader

Articles about ⑧*Mito Document* in *Ibaragi Shimbun* (newspaper) in 2010, as explained in the previous chapter (Figure 14.8), were written by the reporter Toshimasa Ogawa. Previously, in 1996, he also wrote the article about the Tsugio Sato's discovery of

④*Funabashi Print*, as explained in Chapter 7. Ogawa expected the discovery of unknown

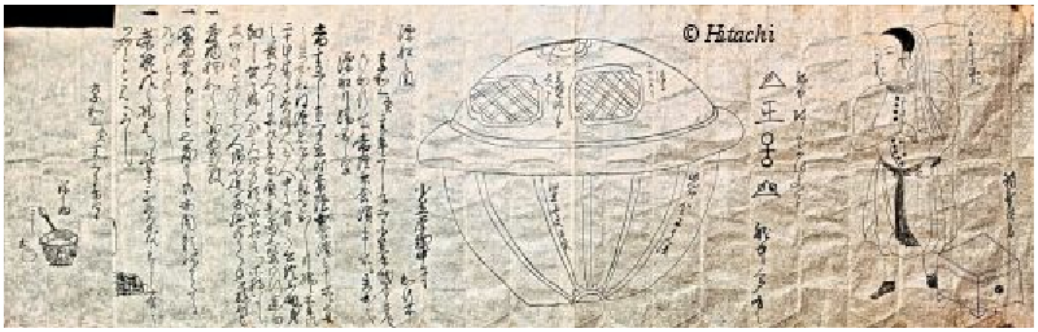


Figure 15.1 ⑨*Hitachi Document*. Two pieces of paper of different widths are stuck together.

version of the legend by newspaper readers inspired by his articles. Five new versions of the legend had been found since the publication of an article of science magazine SCIaS in 1999.[5] However, I was pessimistic about finding a new document, because the discovery of ⑧*Mito Document* seemed to be too fortunate to expect additional luck to follow it.

Fortunately, my expectation was wrong. In the beginning of 2011, Ogawa informed me of the discovery of an unknown document by a newspaper reader in his New Year Greeting Card. I was extremely excited and awaited additional information from him for a whole week. However, suddenly, the Great East Japan Earthquake occurred on March 11, 2011 and Ibaragi Prefecture was devastated. Reporters from *Ibaragi Shimbun* became so busy, no information about the new document could be sent to me. There was no choice but to postpone the research into the document.

In March 2012, Takeshi Mitsugi, a young reporter for *Ibaragi Shimbun* and Ogawa's subordinate, informed me that he had been instructed to meet the new document's owner and to examine it, with my advice. In May 2012, we were able to visit the owner's residence in Hitachi City, Ibaragi Prefecture. In a large room, when the owner showed us the document by opening it on a large desk, I instantly understood that the document in front of us was certainly a previously unknown copy of the *Utsuro-bune UFO* legend (see Figure 15.1). The three elements that characterize the legend, that is, *Utsuro-bune UFO*, *Spacewoman* and *Cosmic Characters* were clearly visible in the document as shown in Figure 15.1. The paper was visibly old. I have translated this document into English. Dates confirm to the lunar calendar (see Figure 15.2).

⑨ *Hitachi Document*: English Translation

Title: None

(*a*) It was white and no one knew what it was.

(*b*) The color of the bead was blue and it was made from something that was kneaded.

(*c*) The size of the box was two *shaku* (61 cm) width and height

(*d*) When we examined inside the ship, many such characters were found.

(*e*) The window (*shoji*) was painted by *chan* (waterproof putty).

(*f*) It was painted in black.

(*g*) These separate plates were made of Western iron.

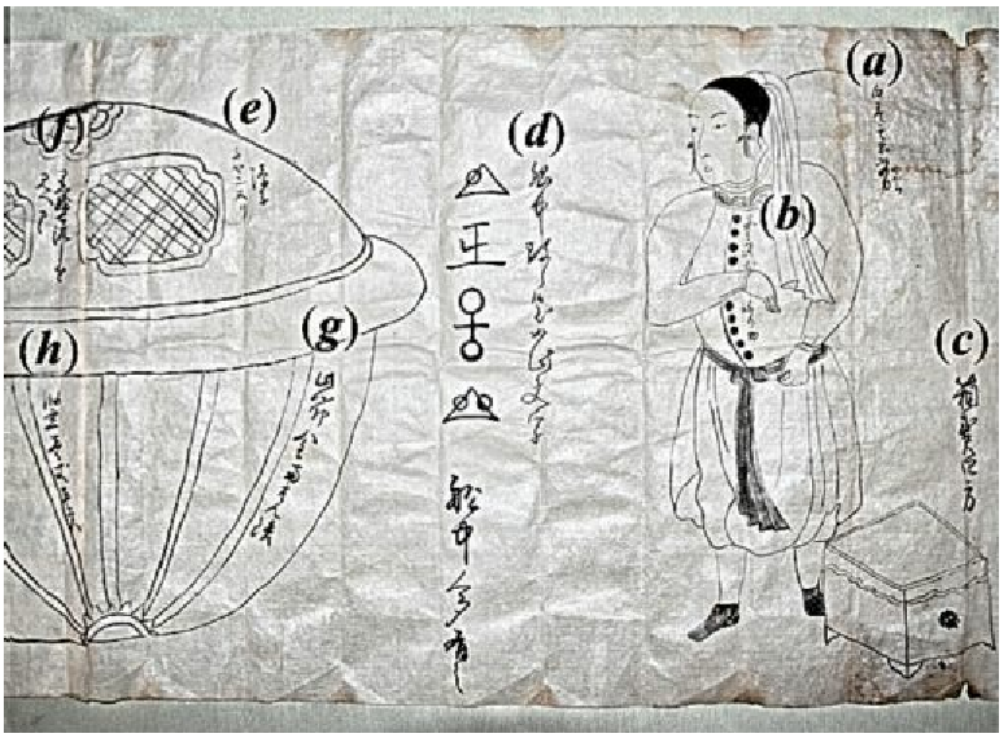
(*h*) The height was one *jyo* and one *shaku* (3.3 m).

(*i*) Illustration of the ship drifted ashore. In the territory of *Etchuno-kami Ogasawara*

On February 22, in the third year of Kyowa, the year of Mizunoto-Boar (1803), a foreign ship drifted ashore on a place called Hitachi *Hara-*

tono-hama (or Hitachi *hara-yadori-hama*) beach in the territory of *Etchuno-kami Ogasawara*. This is the illustration of the wrecked ship pulled out from the sea.

(*j*) On February 22 in this year, the third year of *Kyowa* (1803), the year of the Boar, a foreign ship drifted ashore on a place called Hitachi *Hara-tono-hama* (or Hitachi *hara- yadori-hama*) in the territory of *Etchuno-kami Ogasawara*, as shown in the figure. The



(*a*)

(*b*)

Figure 15.2 (*a*) Right half and (*b*) left half of ⑨*Hitachi Document*. The place

ship was tugged ashore from the sea by many boats. One beautiful woman who looked

about twenty years old was found inside the wrecked ship. No one understood her language. She was five *shaku* (1.5 m) tall and had a fair complexion. Her eyebrows were reddish black, her hair was of the same color, and her teeth were white and thin. The woman shown on the right held a box whose size was about two *shaku* (61 cm) square. It seemed to be important for her. She prohibited people from approaching the box and would not let go of it.

1. There were two carpets which were extremely soft.

1. There was food that seemed to be a kind of cake and a kind of meat paste.

1. There was a kind of one rice cup and it was the beautifully decorated. It did not seem to be made of stone.

March 24, in the third year of Kyowa, the year of Boar

(*k*) Meat paste

(*l*) Spoon, Gem

(End of ⑨ *Hitachi Document* inspection)

We refer to this document as ⑨*Hitachi Document*. I first read the place name as "Hitachi *Hara-tono-hama*" (or "Hitachi *Hara-yadori-hama*") as shown in the black rectangles in Figure 15.2 (*b*). We notice that the *kanji* character of Province is not included in this place name. However, since I considered that the first part of this place name, "Hitachi," means "Hitachi Province," the place name means "*Hara-tono-hama* in Hitachi (Province)" or "*Hara-yadori-hama* in Hitachi (Province). This conjecture is reasonable because this name is the same as that of ③*Umeno Chiri* or ①*Toen Shosetsu*, respectively.

The illustration of *Spacewoman* and the box in this document are slightly different from those in other literary materials found so far. Furthermore, the illustrations of the spoon, the cap and Gem can be seen only in this document. However, the story is similar to that of ①*Toen Shosetsu* and ⑦*Gaikoku Hyoryuu Zensho*. The date of the incident, February 22, is the same in all three. It is interesting that March 24, the date when this document was written, is the same as the incident date of ③*Umeno Chiri*. We also note that the word *Utsuro-bune* was not used, and the word "foreign ship" was used instead.

15-2: Origin of the Document

There is an interesting story concerning the origin of this document. The document was not found in anywhere in Japan and was not bought by the owner. It had been passed down the generations by the owner's family for a long time and was found in an old bamboo box accompanied by various ancient documents. According to the owner's testimony, the story of the origin of the document is as follows:

An ancestor of the owner was a junior samurai (warrior) called *Goshi*, who was engaged mainly in agriculture in the peacetime of the Edo Period. According to the official documents of the feudal lord, in 1832, a coastal defense station had been installed in Hitachi City in case of invasion by foreign ships, on the Tokugawa shogunate's instruction. At that time, since the ancestor was a samurai, he was ordered to take part in guard duty at this station. A document entitled "The report of visitation of foreign ship," dated 1834, was found in the same bamboo box. Therefore, the ancestor might have gathered many documents as part of the report. ⑨*Hitachi Document* might be one of the documents gathered by him.

From the information given above, it can be concluded that this document has certainly been in the owner's family since (perhaps) 1834. It is extremely interesting that the document was passed down the generations by the samurai-ancestor who engaged in coastal defense in the Edo Period. For a long time, the owner thought that this document might be a copy from ①*Toen Shosetsu* and was not very interested until the publication of the *Ibaragi Shimbun* articles about ⑧*Mito Document*.

The shape of the paper is rather oblong, and two pieces of paper of same widths and one piece of paper of different width are stuck together as shown in Figures 15.1 and 15.2. The correction of a sentence can be seen. Therefore, apparently, it is not a manuscript of *kawaraban*, but the document for personal use. The sentence of the part indicated by (*i*) near the figure is almost same as the first part of the sentence indicated by (*j*). In other words, the sentence was not a new creation but merely a copy. The sentence indicated by (*i*) might be the figure captions of the original document. This means the document may be a copy of the unknown original document. Although the pictures are different from other versions discovered so far, the story is very similar to ①*Toen Shosetsu* and ⑦*Gaikoku Hyoryuu Zensho*.

The *Spacewoman* of this document does not hold the box as shown Figure 15.2 (*a*); instead, the box is placed on the floor. Interestingly, she is bending her right arm like the person who is actually holding the box in other versions, such as ①*Toen Shosetsu* (see Figure 2.3).

The discovery of ⑨*Hitachi Document* was also reported in *Ibaragi Shimbun* [54]. This article stimulated the curiosity of its readers. This

document was the only two showing the date on which it was written among all version of the legend found so far. If this date, that is, March 24, is correct, the document was written about a month after the incident and the oldest literary material found so far at this point.

This document is extremely interesting because its origin can be traced. However, since no new information that could contribute to the resolution of the mystery of the legend was found, I was a little disappointed. This was a misunderstanding on my part, as I missed a critical description that relates to the identification of the incident site at that time. I will reveal it in Chapter 17.

(Summary of Chapter 15)

Name of the document: ⑨ *Hitachi Document.*

Author: Unknown.

Date of the incident: February 22, 1803.

Date of the document: March 24, 1803.

Place name of the site: Hitachi (Province) *Hara-tono-hama* or *Hara-yadori-hama*.

Lord of the territory of the incident: *Etchuno-kami Ogasawara.*

Name to call the ship: foreign ship.

References

[54] *Ibaragi Shimbun*, April 23, 2012.

Chapter 16

⑩*Yaji-kita Document* - An Incident Occurred not in Hitachi Province

16-1: Website

In 2009, before the discovery of ⑨*Hitachi Document*, I was aware of the existence of a strange document on the website [55]. It was easy to see that the legend shown on this website definitely relates to the *Utsuro-bune UFO* legend. I was surprised by the existence of this unknown version of the legend. However, we can easily see that the drawing and writing style looks very sloppy as shown in Figure 16.1. Moreover, the size of the

© Yaji-kita

© Yaji-kita

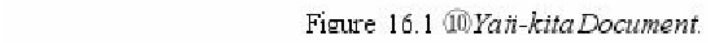


Figure 16.1 ⑩*Yaji-kita Document*.

document is small, that is, about 20 cm square. Therefore, I first thought that this was a modern doodle by an UFO fanatic, based on the original legend such as ①*Toen Shosetsu*, which was well-known with the publication of *Nihon Zuihitsu Taisei* in 1928. We can see the three elements of the legend, that is, *Utsuro-bune UFO*, *Spacewoman* and *Cosmic Characters*, as shown in Figure 16.1.

The website is managed by the owner of this version of the legend. He is a collector of old Japanese documents and pictures, such as *ukiyo-e* and his handle name is *Yaji-kita*. Therefore, we refer to this document as the ⑩*Yaji-kita Document*. I contacted him and asked him if I could to examine the document directly. He graciously allowed me to borrow the document and investigate it in detail with the help of the professional researcher at the university. Through this inspection, we discovered that the document may have been made in the last Edo Period. This means that the document was not fabricated by a UFO fanatic in modern times. I have translated this article into English. Dates confirm to the lunar calendar.

⑩*Yaji-kita Document*: English Translation

Title: None

(*a*) On February 5 in the third year of *Kyowa* (1803), a ship as shown in the figure drifted ashore at *Minato* (or a port) in the territory of *Etchuno-kami Ogasawara*, Awa Province (presently Chiba Prefecture, see Map-1).

(*b*) The characters shown as follows were seen.

(*c*) The above investigation was made by Mr. *Katsugoro Matsubara* and Mr. *Soemon Hayakawa*. She has survived for about five days. Food was given to her eventually. However, she did not eat it. There was a pot in which there was unknown food and she ate it. She spoke some words toward the south direction. However, her speaking was never understood. In the evening on February 5 (or in the evening after 5 days), she wrote the following characters. She was buried in the temple near the place where she died.

(*d*) Height was one *jyo* and two *shaku* (3.6 m).

(*e*) Width was five *ken* (9.1 m).

(*f*) Metal

(*g*) Female (Woman)

(*h*) The cloth that was used to bind the hair was beautiful. Jewel. The diameter was three *sun* (9 cm).

(*i*) There was a kind of paste in this pod. It was the food.

(*j*) The jewel is contained in the box. The size was three *shaku* (91 cm) square.

(End of ⑩*Yaji-kita Document* inspection)

The story of this document is significantly different from the others, except for the month, year of the incident, that is, February in the third year of Kyowa (1803), and the lord's name *Etchuno-kam*i *Ogasawara*. The most significant difference is that the place name of the incident is "*Minato*" in Awa Province (presently Chiba Prefecture that is the adjacent to Ibaragi Prefecture, see Map-2), not Hitachi Province. This is the only document of this legend found so far where the place name is given as in Awa Province. The owner of this document has pointed out that the village name of *Minato* in Awa Sate can be found in the *Ino Maps*. However, he has also pointed out that this village was not located in the territory of *Etchuno-kami Ogasawara*. In Awa Province, there were no territories belonging to *Etchuno-kami Ogasawara* in the Edo Period. The owner bought this document through an antiquarian bookshop in Chiba City in Chiba Prefecture (see Map-2), and the shop obtained the document somewhere in Chiba City. The origin of this document is not clear.

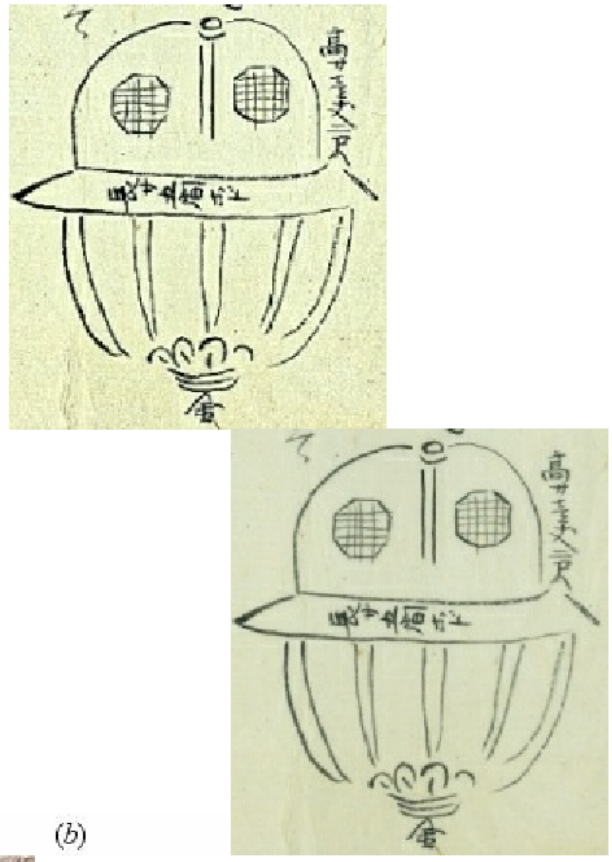
We must note that it is possible to consider that "*Minato*" is not a proper noun but general noun, because the word "minato" means "a port" in Japanese. In this case, the place name does not indicate the concrete place name. Judging from the folkloric view point, we can see that the real place names are employed in all the conventional Utsuro-bune folklores shown in Chapter 5. So, it would be the proper noun.

16-2: How this document resembles ⑨ *Hitachi Document*

As mentioned above, I first thought that the document was some kind of joke, or a fake. The story is significantly different from those found so far. Therefore, this document

(a) (b)

Figure 16.2 Similarities of *Spacewoman* between (*a*) ⑩*Yaji-kita Document* and (*b*)



(*a*) (*b*)

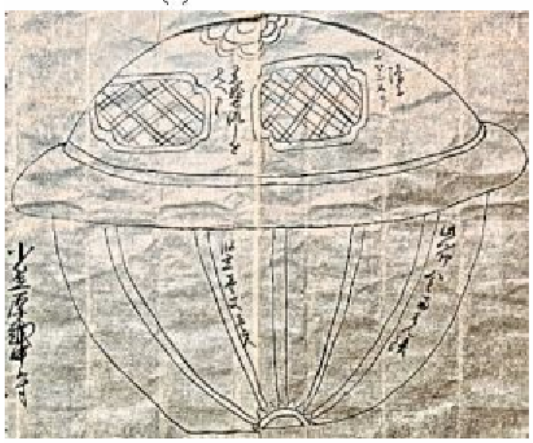


Figure 16.3 Similarities of *Utsuro-bune* between (*a*) ⑩*Yaji-kita Document*

(*a*) (*b*

seemed to be fabricated by a mischievous writer as a joke. After the discovery of ⑨*Hitachi Document*, however, I have learned that some parts of the pictures of ⑩*Yaji-kita Document* resemble those of ⑨*Hitachi Document*, as shown in Figures 16.2 and 16.3. There are significant similarities between them as follows:

1) Three semicircular collar decorations.
2) The design of the belt knot.
3) Pony tail like hair style and veil like cloth.
4) The box with four legs.
5) The style of opening of the foot, as shown in Figures 16.2 (*a*) and (*b*)
6) The octagonal shape of the two windows of *Utsuro-bune UFO* as shown in Figures 16.3 (*a*) and (*b*).
7) Gem (Jewel) is illuslated only these two documents.

The above-mentioned similarities exist only in ⑩*Yaji-kita Document* and ⑨*Hitachi Document*, they are not found in other versions of the legend. I have no idea why ⑩*Yaji-kita Document* exists and why the pictures in the document resemble those of ⑨*Hitachi Document*. These results reveal the existence of a common original legend of these two documents. We must also note that there is no word of *Utsuro-bune* in these documents.

(Summary of Chapter 16)

Name of the document: ⑩*Yaji-kita Document.*
Author: Unknown.
Publication date: Unknown.
Date of the incident: February 5(?), 1803.
Date of the document: Not provided.
Place name of the site: *Minato* (or a port) in Awa Province (presently Chiba Prefecture).
Lord of the territory of the incident: *Etchuno-kami Ogasawara.*
Name to call the ship: ship.

References

[55] http://www.yaji-kita.com/ufo-1.html

Chapter 17

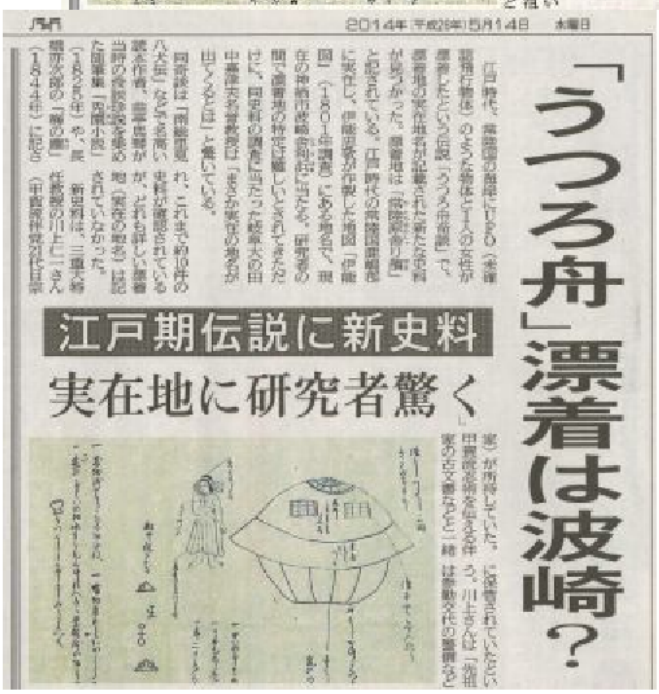
⑪*Banke Document* - A Document Written by *Ninja*

17-1: Where did the incident take place?

「うつろ舟」漂着は波崎？

江戸期伝説に新史料

実在地に研究者驚く



「うつろ舟」漂着は波崎？

江戸期伝説に新史料

実在地に研究者驚く

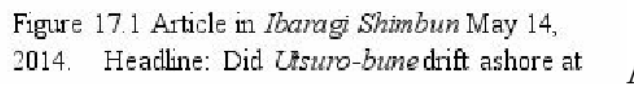


Figure 17.1 Article in *Ibaragi Shimbun* May 14, 2014. Headline: Did *Utsuro-bune* drift ashore at

A main reason why the *Utsuro-bune UFO* legend is considered to be imaginary is that no real place names associated with the incident can be found in the historical materials of the Edo Period for a long time. Although tentative ideas such as Tsugio Sato's conjecture (Chapter 7) have been proposed, most historians and folklorists so far have agreed that the place names in the legend are imaginary and, therefore, the stories are also imaginary. As explained in Chapter 5, many modern writers have written novels and comics using this legend as a motif. One of the most famous and popular works is a short novel entitled *Utsuro-bune* by a famous novelist Tatsuhiko Shibusawa (1928-1987), published in 1986 [56]. In this novel, he wrote

"When we searched the long coast of Ibaragi Prefecture (former Hitachi Province) from Choshi City (located near the southernmost of Ibaragi Prefecture) to Hirakata City (located northernmost of Ibaragi Prefecture), it is uncertain where was *Ha-ra-ya-do-ri* (modified name was used in the novel) village in Hitachi Province (presently Ibaragi prefecture)." (see Map-2)

Shibusawa also searched this place name in Hitachi Province intensively. However, he could not find this place name in the historical materials of the Edo Period.

On May 14, 2014, an article written by Takeshi Mitsugi in *Ibaragi Shimbun* (Newspaper) astonished not only UFO enthusiasts but also general newspaper readers including historians and folklorists. The headline of this article, shown in Figure 17.1, was "Did *Utsuro-bune* drift ashore at *Ha-saki*?" The article reported that a new document related to the *Utsuro-bune UFO* legend was found, and in this document, it was written that the incident occurred at *Sha-ri-hama* beach in Ibaragi Prefecture. This place name existed in the Edo Period and can be found in the *Ino Map*. Furthermore, it exists now. The beach where the *Utsuro-bune UFO* drafted ashore, actually existed in the Edo Period! Although *Ibaragi Shimbun* is the local newspaper, the article spread promptly throughout Japan by way of the newspaper's website. This article was based on my discovery.

17-2: Place names written in the literary materials found so far

We first review the place names of the site written in the literary materials found so far. They can be classified into three groups as (place names are

written Japanese manner):

Group-A

(*a*) Hitachi Province *Ha-ra-ya-do-ri* beach (①*Toen Shosetsu*, ②*Hirokata Essay*, ⑫*Inoke Document*, explained in the next Chapter.)

(*b*) Hitachi Province *Hara-tono-hama* (③*Umeno Chiri*)

(*c*) Hitachi Province *Hara-sha-ga-hama* (⑥*Hyoryuuki-shu*, ⑦*Gaikoku Hyoryuu Zensho*)

(*d*) Hitachi *Hara-tono-hama* (or Hitachi *Hara-yadori-hama*) (⑨*Hitachi Document*)

Group-B

(*e*) Hitachi Province Kashima County *Kyo-sha-ga-hama* (④*Funabashi Print*)

(*f*) Hitachi Province Kashima County *A-ku-tsu-ura* (⑤*Ohshuku Zakki*)

(*g*) Hitachi Province Kashima County *Soto-hama* (or *To-hama*) (⑧*Mito Document*)

Exception

(*h*) Awa Province *Minato* (or a port) (⑩*Yaji-kita Document*)

First, we ignore the place name (*h*) of ⑩*Yaji-kita Document* as an exception, because the story of this document is significantly different from others. It is difficult to evaluate the place name (*h*) at this point.

Group-A is composed of the place names (*a*)-(*d*). An apparent characteristic of these place names is that they contain the *kanji* and *kana* characters that can be read as "*hara*, *ha-ra* (原)", and "*sha*, *tono* or *yadori*(舎)." Therefore, place names (*a*)-(*d*) are similar to each other. We must note that the words "*hama*" and "*ura*" both mean "beach" in Japanese, and these words are not significant in the identification of the site. Since *kanji* (Chinese) characters without *kana* can be read various ways in Japanese, it is possible to regard place names (*a*)-(*d*) as the same place as explained in Chapter 3. Another characteristic of this group is that the place names do not contain the county name, that is, Kashima County.

Group-B is composed of the place names (*e*)-(*g*). The characteristic of this group is that the place names do not contain the *kanji* character "*hara* (原)" and they all contain the county name Kashima County. In spite of an intensive survey, we could not identify the place names in **Group-B** in Kashima County of Hitachi Province in the Edo Period. Therefore, they

seemed to be imaginary.

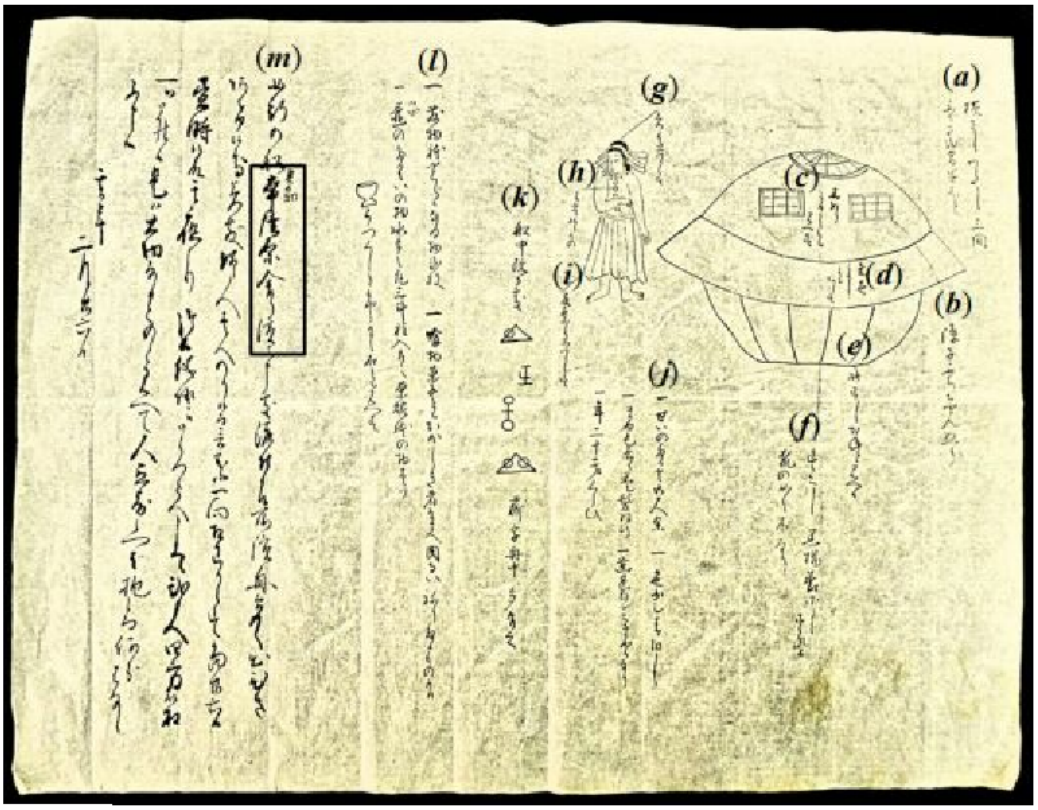
Figure 17.2 Jin-ichi Kawakami [57]

17-3: Document written by *ninja*

In the early stage of the investigation of the legend, where only ①*Toen Shosetsu* and ③*Umeno Chiri* were known among researchers, no one was able to identify the incident site in Hitachi Province of the Edo Period for more than fifty years. As explained in Chapter 4, I also could not identify the incident site in the historical materials of the Edo Period and speculated that the place name would be imaginary until 2014.

At the end of 2013, I found an interesting website of *ninjutsu* managed by Hiromitsu Kuroi and this website showed the existence of an additional unknown document about the *Utsuro-bune UFO* legend. Kuroi is the director of the private *ninja* association and is the disciple of famous Jin-ichi Kawakami, who is well-known as “Japan’s last *ninja*” throughout the world [57]. Kawakami is a master of the *Koga ninjutsu* group called *Banke Shinobino-den* and has been specially appointed a professor of Mie University in Mie Prefecture for the research in *ninjutsu* (Figure 17.2).

© Banke



© Banke

© Banke

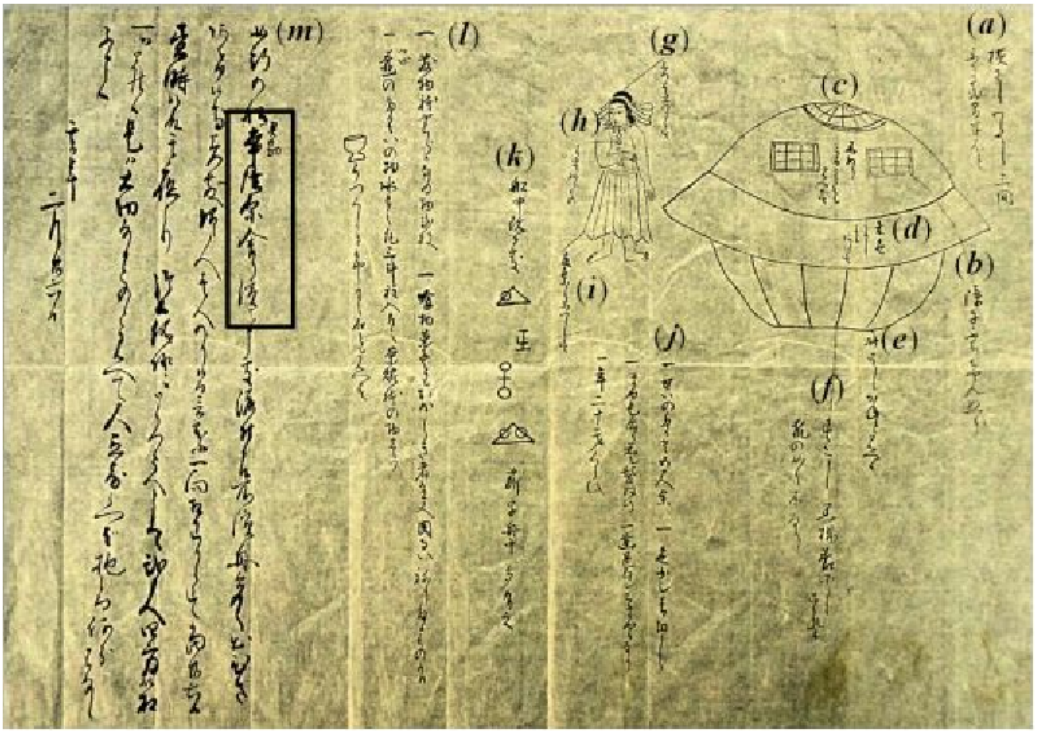


Figure 17.3 ⑪*Banke Document*. The place name is surrounded by the black

© Banke

© Banke The word *Banke* means *Ban* family and this *Ban* family was one of the eminent schools of *ninjutsu* in the region of *Koga* (presently Shiga Prefecture, see Map-1). Member of the *ninjutsu* family were often hired by a lord to engage in intelligence operations in the Edo Period. Kawakami mastered the skill of *Banke's Koga ninjutsu* and has many ancient documents and reports written by *Banke*'s *ninja*.

Seeing these documents belonging to *Koga ninjutsu*, Kuroi noted a document that contains a picture similar to that of ①*Toen Shosetsu*. He eventually showed a picture of this document on his website. However, the cursive script in the document could not be read, because it is not easy for modern Japanese to read the cursive script of the Edo Period unless they are experts. I contacted Jin-ichi Kawakami, and he kindly allowed me to investigate the document at the beginning of 2014. Fortunately, I became the first researcher to examine this document in detail. We refer to this document as ⑪*Banke Document*. I have translated this article into English. Dates confirm to the lunar calendar.

⑪*Banke Document*: English Translation

Title: None

(*a*) Diameter is three *ken* (5.5 m). Depth is about two and a half *ken* (4.5 m).

(*b*) Edge of sliding window (*Shoji*) was painted by Chan.

(*c*) It does not look to be black lacquer.

(*d*) It was not red lacquer.

(*e*) This looks like rebar plate.

(*f*) (indecipherable)

(*g*) It was white. Unknown material.

(*h*) It was blue and plastic.

(*i*) It was blue. Unknown material.

(*j*) 1. Height was about five *shaku* (1.5 m) more.

1. Eyebrow was reddish black and hair was same color.

1. Age was about twenty one.

1. Color was a little pale.

1. Tooth was white and delicate.

(*k*) When we examined the ship, a lot of characters were found inside.

(*l*) 1. There were two carpets and they were soft.

1. There was food similar to confectionery and paste like meat.

1. There was a pod. There was about three *to* (54.1 little) of water in this pod. There was a cup similar to a rice cup. It was carved in a beautiful design and it did not seem to be made of stone.

(*m*) The ship as shown in the figure drifted ashore at the beach called Hitachi *Hara-yado*(*ri*)-*ri-hama* and a lot of small boat pulled the ship to the beach. A beautiful woman was found inside the ship. None could understand her language. Since the incident occurred at noon on the twenty sixth, we informed the lord the incident that night. She held two *shaku* (61 cm) sized square box. The box seemed to be important to her. She was always holding the box and did not release her hands from it.

Year of the Boar (1803), February 26

(**End of ⑪*Banke Document* inspection**)

The story of this document is similar to those of the other literary materials. The document definitely contains pictures of the three elements of this legend, that is, *Utsuro-bune UFO*, *Spacewoman* and *Cosmic Characters* (see Figure 17.3). We should also note that there is no word *Utsuro-bune* in this document. The significantly different feature from the other literary materials is that there is no lord's name attached to the site, that is, *Etchuno-kami Ogasawara* was not written in this document. In most of the literary materials of this legend, this lord's name appears.

17-4: *Sha-ri-hama* Beach

The astonishing discovery of this document is that the place name, which actually existed in Hitachi Province of the Edo Period, is written. We show the part of the document that

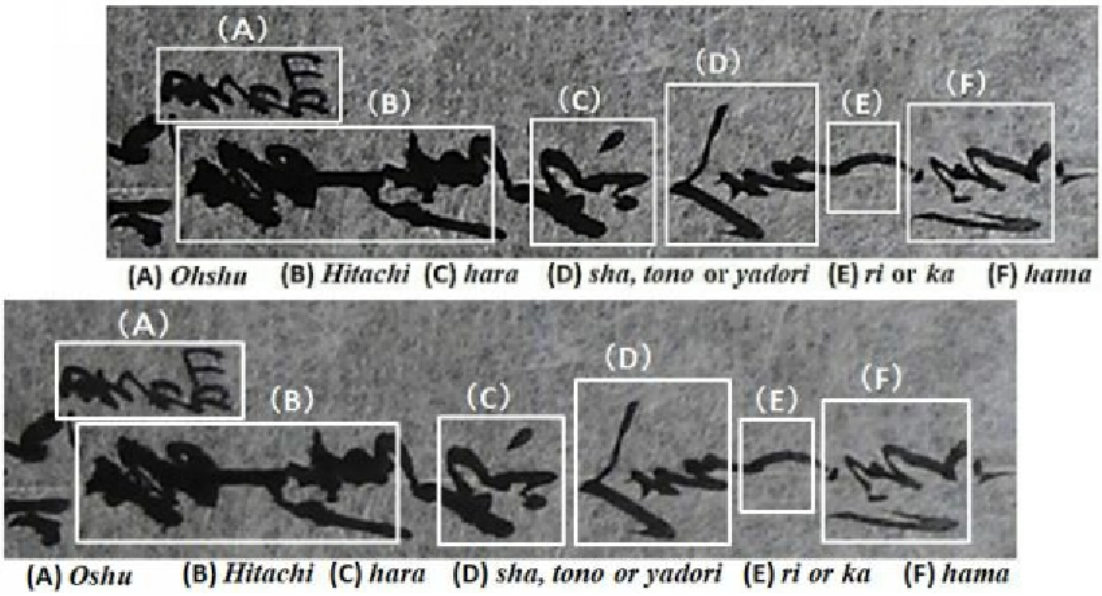


Figure 17.4 The parts of the place name in ⑪ Bowke Document

contains the place name surrounded by the black rectangular in Figure 17.3. We have highlighted this place name in Figure 17.4. *Kanji* and *kana* characters enclosed in white boxes and labeled (A), (B), (C), (D), (E), and (F) represent the place name inscribed on the document.

We first neglect Box (A) and start from Box (B). In Box (B), the combined two *kanji* characters can be read as "*Hitachi* (常陸)," which is the same as the province name. There is no other way of reading of these characters. One *kanji* character in Box (C) can be read as "*hara* (原)," which means the field. As explained in Chapter 4, one *kanji* character in Box (D) has various readings such as "*yadori*, *sha*, or *tono* (舎)," and it has various meanings such as hut or house. The *kana* character in Box (E) can be read as "*ri* (り) or *ka* (か)," and it has no meaning because it is a phonogram. The *kanji* character in the last Box (F) can be read as "*hama* (浜)" and it means the beach.

Examining characters in Boxes (B)-(F), we can read the place name as

"*Hitachi* (Province) *Hara-yadori-ri-hama*." Namely, we consider that "*Hitachi*" in Box (B) means the abbreviated province name of Hitachi Province, because the term "Province" was sometimes omitted in the documents of the Edo Period. So, it is natural that we combine "*hara*" in Box (C) with "*yadori-ri*" in Boxes (D) + (E) and read the place name as "*Hara-yadori-ri*." In Japanese, "*Hara-yadori-ri*" was usually read as "*Hara-yado-ri*" to avoid the repeated pronunciation of "*ri* (り)." Therefore, the place name written in Boxes (B)-(F) can be read as "Hitachi (Province) *Hara-yado-ri-hama*" and it is the same as that found in ①*Toen Shosetsu*, because "*hama*" means the beach.

Otherwise, if we read the *kanji* character in Box (D) as "*sha* (舎)" and the *kana* character in Box (E) as "*ka* (か)" instead of "*ri* (り)," the place name become "Hitachi (Province) *Hara-sha-ka-hama*." In Japanese, the name "*Hara-sha-ka-hama*" can be read as "*Hara-sha-ga-hama*" and this place name is the same as that found in ⑥*Hyoryuuki-shu* and ⑦*Gaikoku Hyoryuu Zensho*. The *kana* characters "*ka*" and "*ga*" are often confused in Japanese due to their similar pronunciation. Therefore, we can consider that the place name written in

⑪*Banke Document* may explain the origin of the names of **Group-A;** that is, the place name of ⑪*Banke Document* is consistent with those of **Group-A.**

However, I was puzzled by the combined two *kanji* characters in Box (A), because they can be read as "*Oshu* (奥州)" and mean Mutsu Province (presently Aomori Prefecture, the northernmost prefecture of Honshu Island, see Map-1). There is no other reading of these two *kanji* characters. Therefore the exact place name may be "Hitachi *Hara-yado-ri-hama*" in Mutsu Province or "Hitachi *Hara-sha-ka-hama*" in Mutsu Province. This suggests "Hitachi" in Box (B) does not mean the abbreviated province name. However, there was no place name of "Hitachi" in Mutsu Province of the Edo Period. What are the meanings of "Oshu (奥州)" in Box (A) and "Hitachi (常陸)"in Box (B)?

17-5: Sha-ri-hama Beach in Mutsu Province

In Chapter 5, I introduced the conventional *Utsuro-bune* folklore (**Folklore 5**) as it appears in the book *Toyuuki Hoko*. This book was a supplement of the famous travel book *Toyuuki* (Travel in the East) by Nankei

Tachibana, who was a medical doctor in the Edo (Tokyo), published in 1797. The book introduced many places of interest in East Japan and was a bestseller until the end of the Edo Period. In this book, there is an article entitled "*Sha-ri-hama* (舎利浜)" written by *kanji* characters in the chapter regarding Oshu (Mutsu Province) [59]. According to the article, on this beach ("*hama*" in Japanese) located in Mutsu Province, strange and beautiful stones could be collected. This beach exists at present in Aomori Prefecture. We should notice that the name of Boxes (D) + (E) + (F) in Figure 17.4 can be read as "*Sha-ri-hama* (舎り濱)". Furthermore, two terms of the place name "*Sha-ri-hama*" and "Oshu" can be found in this book *Toyuuki*.

We note that the characters in Box (A) are written like a memo or a comment, which was inserted later than the main text shown in Figures 17.3 and 17.4. Since *ninja* always gathered information about all the places of Japan, the *ninja* writer certainly read this bestseller book of travels. Based on the knowledge of this book, *ninja* might have thought that the place name of the site was the name of Boxes (D) + (E) + (F) in Figure 17.4, that is, "*Sha-ri-hama*" in Mutsu Province. This means that the character "*hara* (原)" in Box (C) should not be connected to Boxes of (D) + (E) + (F) but should be connected to the characters "Hitachi (常陸)" in Box (B). Therefore, the place name must be read as "*Hitachi-hara Sha-ri-hama* (常陸原舎利浜)" in Mutsu Province. However, the place name *Hitachi-hara* did not exist in Mutsu Province. Surprisingly, this place name existed in Hitachi Province of the Edo Period and can be found in *Ino Map*! We can see that the cursive style of the *kanji* character "*hara*" in Box (C) is connected continuously with that of "Hitachi" in Box (B) as shown in Figure 17.4. It is disconnected with that of "*sha*" in Box (D) in Figure 17.4.

17-6: *Ino Map*

The enlarged *Ino Map* of the southernmost part of Kashima County, Hitachi Province which was drawn by the survey in 1801 is shown in Figure 17.5, which is the enlarged part

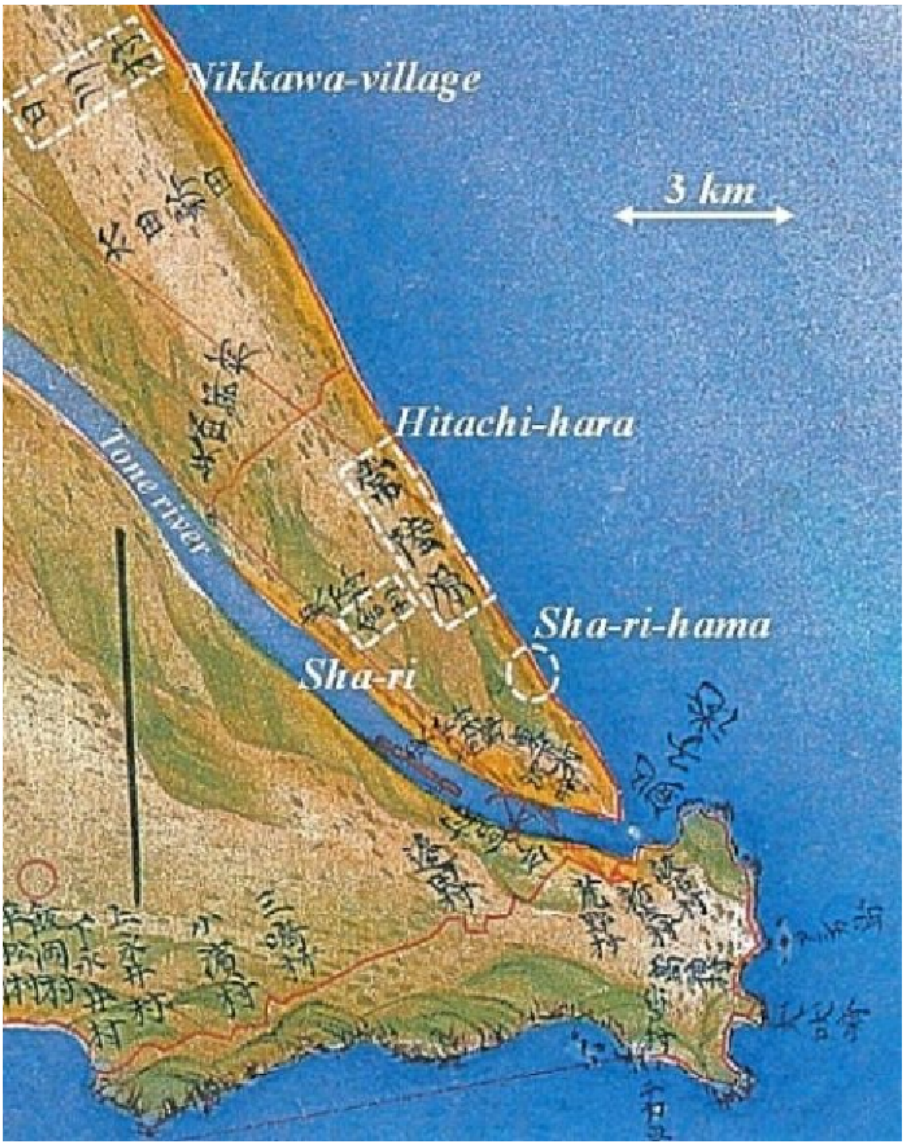

Nikkawa-village
3 km
Hitachi-hara
Tone river
Sha-ri-hama
Sha-ri

Figure 17.5 *Ino Map* of the southernmost part of Hitachi Province (see Map-2). The place surrounded by the broken circle indicates the position of *Sha-ri-hama* [43]. *Hitachi-hara Sha-ri-hama* in the place name in ⑪*Banke*

shown in Figure 9.2. The village names "*Hitachi-hara*" and "*Sha-ri*" can be seen in this

map. At that time, the beach was called by the name of the village that had fishery rights to the beach ("*hama*" in Japanese). Therefore, the beach name "*Sha-ri-hama*" can be found in

the many historical records of the Edo Period. The present name of this beach is "*Ha-saki Sha-ri-hama* (波崎 舎利浜)," and the place name "*Hitachi-hara*" has vanished now.

We can speculate as follows: Since the *ninja*, who lived in *koga* (presently Shiga Prefecture, see Map-1), did not know in detail about the Hitachi Province remote from his home, he did not know the beach name *Sha-ri-hama* in Hitachi Province. He thought that this place name corresponded to that written in the bestselling book *Toyuuki*. Therefore, the *ninja* added the word "Oshu (Mutsu Province)" to the original text. Box (A) might have been inserted later by the *ninja* as a comment. In conclusion, the place name in the ⑪*Banke Document* must be *Hitachi-hara Sha-ri-hama*, which explains origins of the place names of **Group-A**.

17-7: Place name of the site in ⑨*Hitachi Document*

Some readers may think that the above argument is ill-founded. If Box (A) is neglected as a misunderstanding, it is possible to read over-assertively the place name in Figure 17.4 as "Hitachi (Province) *Hara-yado-ri-hama*" beach. It is certainly the same as that of ①*Toen Shosetsu*. However, in ⑨*Hitachi Document* shown in Chapter 15, I found more evidence

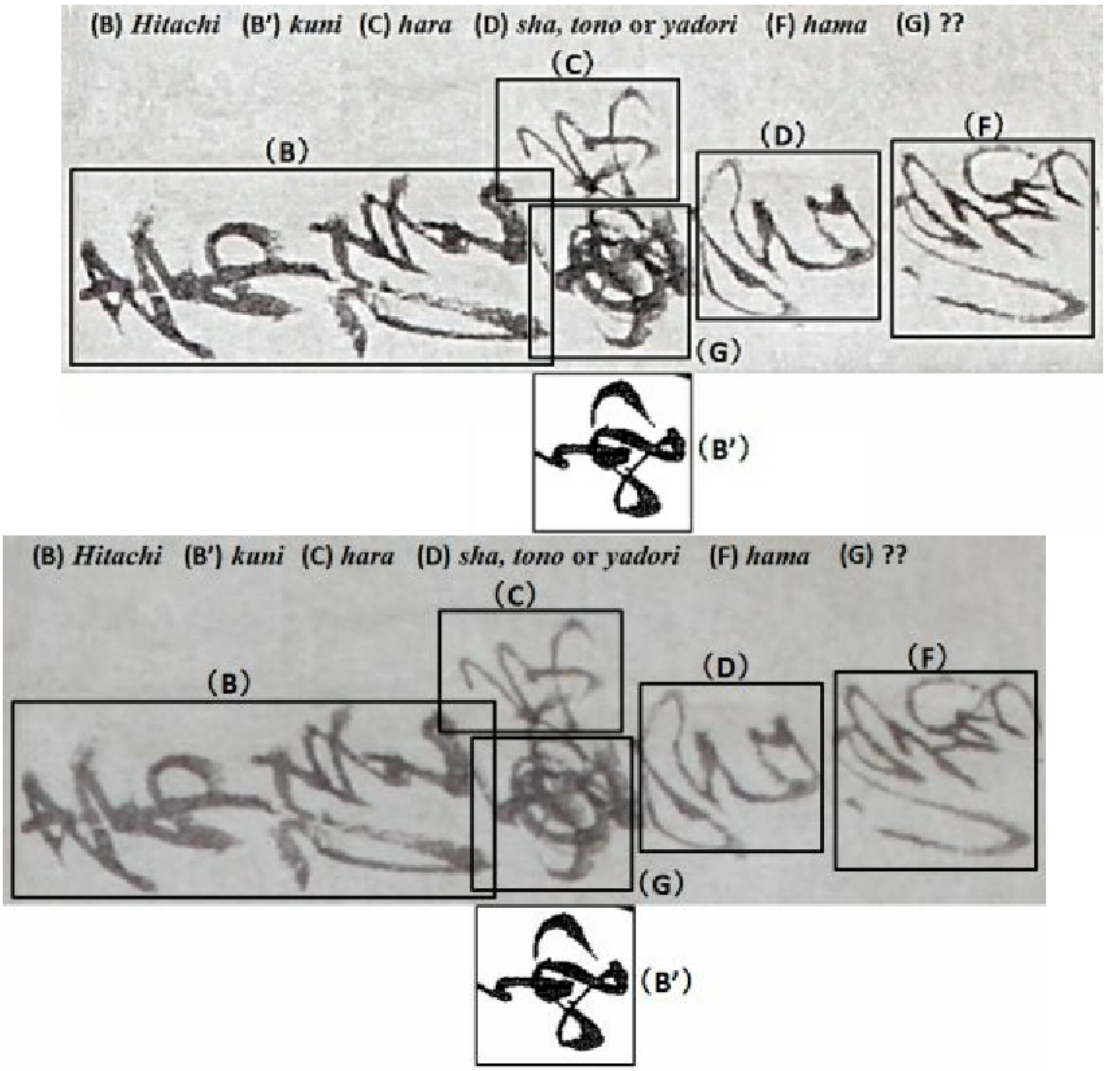


Figure 17.6 The place name of ⑨*Hitachi Document*.

that this assertion may be wrong.

We highlighted part of the place name of ⑨*Hitachi Document* in Figure 17.6 (see Figure 15.2 (*b*)) . Five *kanji* characters enclosed in four black boxes and labeled (B), (C), (D), and (F) represent the place name inscribed on the

document. These alphabet labels are adjusted so that the same label indicates the same character of Figure 17.4. Similar to the analysis of Figure 17.4, we can read the characters in Box (B) as "Hitachi (常陸)," that in Box (C) as "*hara* (原)," that in Box (D) as "*sha*, *tono*, or *yadori* (舎)" and that in Box (F) as "*hama* (濱)." Therefore, we can read the name as "Hitachi (Province) *Hara-yadori-hama*" or "Hitachi (Province) *Hara-tono-hama*." We considered that characters in Box (B) also mean the abbreviated province name of Hitachi Province in Chapter 15. In this reading, the above two place names are the same as (*a*) and (*b*) of **Group A**, respectively, i.e., those of ①*Toen Shosetsu* and ③*Umeno Chiri*.

In Figure 17.6, we see that the character "*hara*" in Box (C) was corrected from the character written incorrectly in Box (G). In Box (G), the original *kanji* character was deleted using the black ink. What *kanji* character was deleted in Box (G)? The typical cursive *kanji* character "*kuni* (国)," which means "province", is shown in Box (B'). It is extracted from other documents of the Edo Period. The reader should observe Boxes (B') and (G) many times and compare them carefully. When we try to reproduce the stroke of this cursive *kanji* character carefully, we can easily find that the deleted character in Box (G) would be the same as that in Box (B'). In other words, the writer of ⑨*Hitachi Document* first wrote "*Hitachi-kuni* (Hitachi Province)" unintentionally, because this province name was often used in various documents or reports. Then he became aware of his mistake and corrected the character from "*kuni* (国)" to "*hara* (原)" in Box (C).

From the above analysis, the correct place name of ⑨*Hitachi Document* is also "*Hitachi-hara Yadori-hama*," not "Hitachi (Province) *Hara-yadori* (or *tono*)-*hama*." However, the place name "*Hitachi-hara Yadori-hama*" cannot be found on the *Ino Maps*.

We notice that the two combined characters in Boxes (D) + (E), i.e., "*Sha-ri* (舎り)" shown in Figure 17.4 can be read as "*Yado*(*ri*)-*ri*," and eventually as "*Yado-ri*," as previously explained. The word "*Yado-ri*," which consists of one *kanji* + one *kana*, can be represented by one *kanji* character in Box (D), i.e., "*Yadori* (舎)" in Japanese. In other words, it is possible to misread "*Sha-ri-hama*" as "*Yadori-hama*." So, we can conclude that the place name of ⑨*Hitachi Document* indicates the same as that of ⑪*Banke*

Document, that is, "*Hitachi-hara Sha-ri-hama*."

Figure 17.7 Present *Ha-saki Sha-ri-hama* (波崎舎利浜) beach in Ibaragi Prefecture.

We can conclude that the original and correct place name of the legend may be "*Hitachi-hara Sha-ri-hama*" and it certainly existed in Hitachi Province of the Edo Period. The current name of this place is *Ha-saki Sha-ri-hama* (波崎舎利浜) in Kamisu City, Ibaragi Prefecture, as used in the headline of the newspaper shown in Figure 17.1. In Figure 17.7, I show the photo of beautiful *Ha-saki Sha-ri-hama* beach taken by Takeshi Mitsugi in 2015. This beach is located southernmost in Ibaragi Prefecture and was located in Kashima County, Hitachi Province in the Edo Period.

17-8: There are No Inconsistencies in ⑪*Banke Document*

Once the above speculation is confirmed, it is possible to explain all the origins of the "imaginary" place names of **Group-A.** The writers interpreted the first part of the original place name wrongly. They incorrectly understood the word "Hitachi" to mean province name. Really, this word was a part of the place name "*Hitachi-hara*" that existed at that time. The mystery of why the place names of **Group-A** could not be identified can be solved. This speculation can explain why the county name "*Kashima County*" was not contained in the place names of **Group-A**. Usually, the county name was

inserted between the province and village names. When the original village name "*Hitachi-hara*" was divided into province name "*Hitachi*" and the part of village name "*hara*" in reading, there was no room for the county name to be inserted. The mystery of the place name was due to the misinterpretation of the place name of the original source. However, we cannot know whether this misinterpretation was made deliberately or accidentally. We should notice that this discovery weakened the validity of the **Hypothesis 3** that the county name deliberately omitted by Bakin (and his son). The cause of the misinterpretation of the place name of **Group-A** may be that there were no province and county names in the unknown original source. ⑪*Banke Document* is one of them.

As explained, the lord's name, *Etchuno-kami Ogasawara*, was not written in this ⑪*Banke Document*. In fact, he had no territories along the beach that faced to the Pacific Ocean in Hitachi Province at that time. Therefore, there is no inconsistency between the place name and the lord's name in this document. There is no definite evidence that incident and document dates, February 26, 1803, was correct. However, if ⑪*Banke Document* was written based on the other literatures as reference, it is strange that the lord's name *Etchuno-kami Ogasawara* is not contained in this document, because this lord's name was written in almost all other literatures. These results indicate that ⑪*Banke Document* may be the oldest and may be closest to the original information of the incident among the literatures found so far.

17-9: Origin of imaginary place and lord's names in the literature

I have no idea about the origin of the place names of **Group-B;** those are apparently imaginary. However, the following hypothesis about the imaginary names in the legend has been considered by Kenji Morita, who is Professor of Osaka Gakuin University [59].

In the Edo Period, the literacy rate of Japanese in the large city was about seventy percent, and this rate was rather highest in the world at that time. The people could read and enjoy the *kawaraban*, which was the newspaper, tabloid paper, or entertainment magazine for the people at that time. Although the *kawaraban* was a kind of unauthorized publication in the Edo Period, the *Tokugawa* shogunate usually closed their eyes to them.

Since the incident of this legend has not been recorded in the authorized

documents, it was never investigated officially by the shogunate at that time. Perhaps, the people knew the incident through the *kawaraban*, and most of the literature of the legend referred so far in this book might have been based on the information from the *kawaraban*.

The incident of a foreign ship washed ashore or a landing of foreign people on Japanese coast was an extremely critical concern of shogunate from the view point of national security. Therefore, if a writer published a *kawaraban*, which told of a wrecked-ship incident unknown to shogunate, he would be severely interrogated and punished by the shogunate. The lord whose territory contained the incident site would be in similar predicament. In order to avoid these situations, the writer of *kawaraban* might have used an inaccurate incident date, false place names for the site, and the wrong lord's name. This may be one reason why the stories were written inconsistently in most of the literature of this legend.

Since ⑪*Banke Document* was written by *ninja* hired by the lord, it must have been submitted to the lord. In this case, the document could be confidential and might be as accurate as possible in the description. Since it was not written for the purpose of publication, it was not necessary to use imaginary and false names in the document. This might have been the reason why there was no inconsistency in the description of ⑪*Banke Document*.

(Summary of Chapter 17)

Name of the document: ⑪*Banke Document.*
Author: *Ninja* of Ban's family?
Publication date: Unknown.
Date of the incident: February 26, 1803.
Date of the document: February 26, 1803.
Place name of the site: *Hitachi-hara Sha-ri-hama.*
Lord name of the territory of the incident: Not provided.
Name to call the ship: ship.

Reference

[56] Tatsuhiko Shibusawa, *Utsuro-bune*, Fukutake Shoten (1986).
[57] Photo in the public domain; http://j.people.com.cn/94638/94661/7923168.html
[58] Isoo Munemasa ed., Nankei Tachibana *Tozaiyuuki 1*, pp. 187-190,

Toyo Bunko 248, Heibon Sha (1976).

[59] Kenji Morita, *Kawaraban de Yomitoku Edo no Daijiken* (Big incidents in the Edo Period readable by *kawaraban*), pp. 80-92, Saizu-sha (2015).

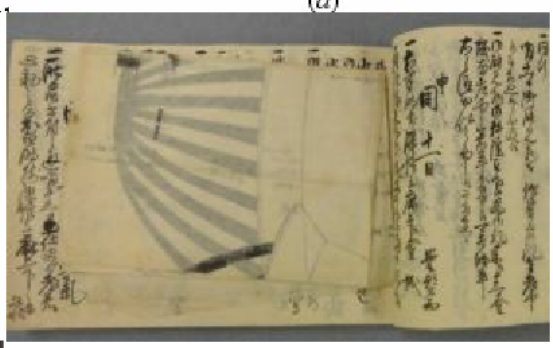
Chapter 18

⑫*Inoke Document* - A Document Read by Shogun

18-1: Inoke Literature

Figure 18.1 (*a*) *Saitama Prefectural Archives* in Saitama City. (*b*) ⑫*Inoke Document* was put on the page May 11 and 12, 1855 of *Inoke Nikki*

(*a*)



(*b*)

During the preparation of this book, I found an unknown document about this legend on the website of *Saitama Prefectural Archives* in Saitama City, Saitama Prefecture (see Figure 18.1 (*a*)) [60]. In this archive, there has been a famous historical record called Inoke (Ino family) Literature that has been treasured for a long time. In 1969, this literature was entrusted to the archive by a descendant of the Ino family. The Ino family was the one of the eminent *Hatamoto* (guard division) families of the Tokugawa shogunate throughout the Edo Period. The successive heads of the family joined the administration of the Tokugawa shogunate in important positions. The literature is composed of 1,400 items and there is a diary named *Inoke Nikki* (Ino family's diary).

This diary consists of 130 volumes and it was kept during the period 1745-1886, although some volumes were lost during the long period. The head of the family recorded his daily private work in the shogunate by himself. It is well known that this diary is the especially important for research on the life of the inner palace of the Tokugawa shogunate called "*O-oku* (Shogun's harem)". In practice, the diary is often referred to research of the historical background of samurai movies or TV shows now.

I visited the archive and learned how this document was discovered in detail. In 1990, Hirobumi Arai, a chief curator of the archive, found a piece of paper folded in eighths between the pages of May 11 and 12, 1855, in *Inoke Nikki*.(see Figure 18.1(*b*)) He instantly understood that this paper was related to the *Utsuro-bune UFO* legend that was often seen in UFO-related books at the time. He transliterated the cursive type characters of the document, which were difficult for modern Japanese to read, into Western-type print characters and submitted the results to the website in 2016. We refer to this document as ⑫*Inoke Document*.

In 1855, the head of the Ino family was Masayuki Ino and he occupied the position of the page named *Oku-kosho* in the shogunate [61]. The duties of this position were guarding and taking care of the shogun in the inner palace. He could contact the shogun privately and obtain many kinds of information close to the shogun. This document might be one of such

information. I have translated this article into English. Dates confirm to the lunar calendar.

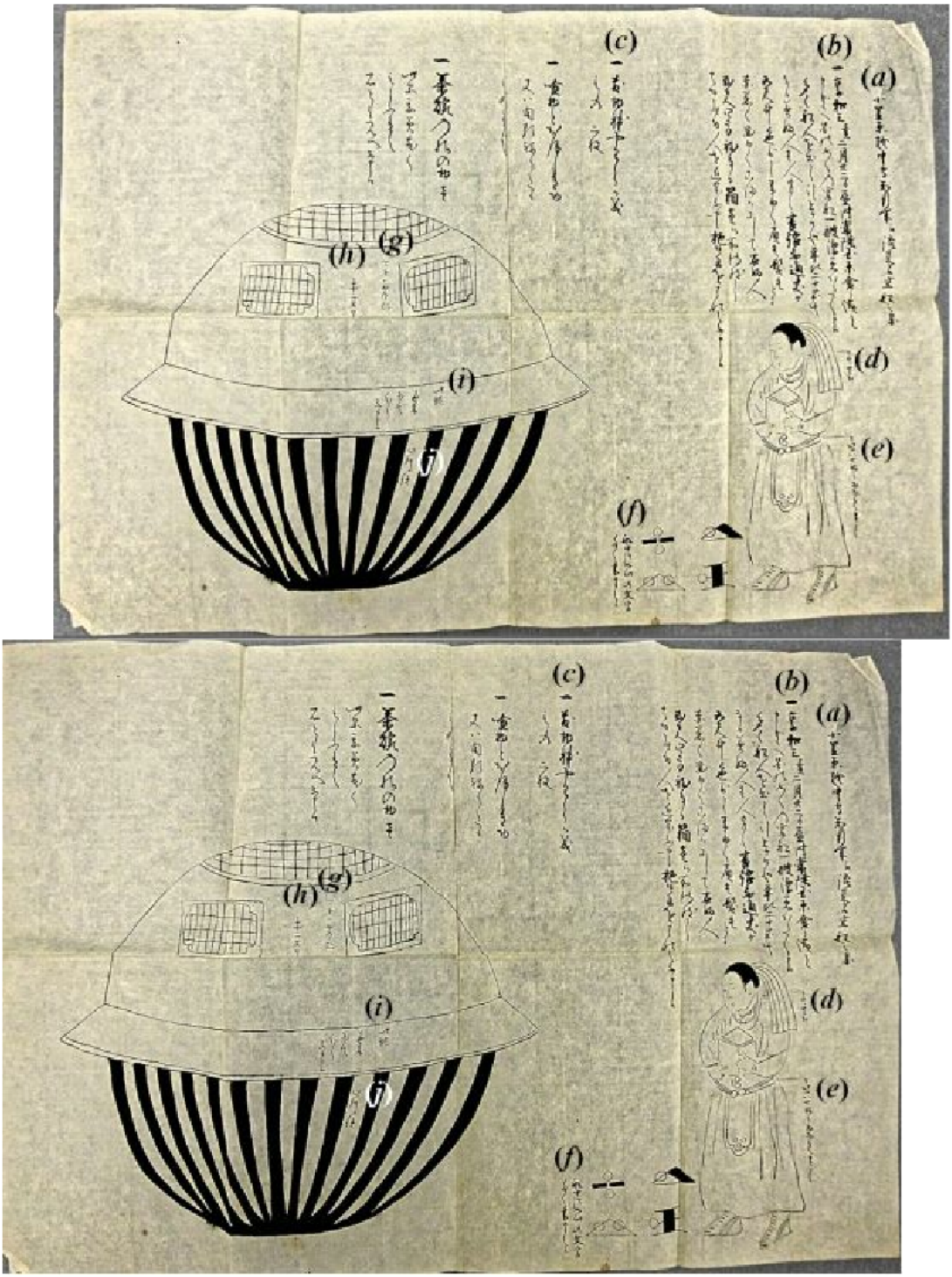


Figure 18.2 ⑫*Inoke Document*.

⑫*Inoke Document*: English Translation

(*a*) Title: Picture of the *Utsuro-bune* that came ashore at the territory of

Etchuno-kami Ogasawara.

(*b*) At noon on February 22, in the year of Boar (1803), an *Utsuro-bune*, shown in the picture, drifted ashore on the place called Hitachi Province *Hara-yado-ri-hama*. Many boatmen towed it to the beach. In this boat, there was a beautiful woman whose age seemed to be twenty. No one could understand her language and no one could ask her where she came from. She was about five *shaku* (1.5m) tall. She had a pale complexion and her eyebrows and hair were reddish black. Her teeth were white and fine. This woman was holding a square box whose size was about two *shaku* (61 cm). It seemed this box was important to her. She did not allow anyone to approach the box and did not stop holding this box.

(*c*) 1. There were two pieces of carpet and it was very soft.

1. There was food. It was meat of processed pastry.

1. There was a kind of cup with a beautiful pattern on the surface. It did not seem to be made from stone.

(Explanation of woman's clothing)

(*d*) White made from unknown materials.

(*e*) There were blue clasps made of tempered material.

(Explanation of *Cosmic Characters*)

(*f*) Many characters shown in this illustration were found inside the boat (ship).

(Explanation of the ship)

(*g*) shoji (paper-screen with lattice) windows

(*h*) *chan* (water proof putty) was applied.

(*i*) (indecipherable)

(*j*) This part was iron.

(End of ⑫*Inoke Document* inspection)

In Figure 18.2, we can confirm the existence of the three elements of this legend; *Utsuro-bune UFO*, *Spacewoman*, and *Cosmic Characters*. I asked Hirobumi Arai about the origin of this document. Unfortunately, he had no idea when and why this document was put between the pages dated May 11 and 12 in 1855 in the diary. Therefore, the date of the document is unknown. According to the opinion of the curator, the paper quality of this document is very similar to that of the *Inoke Nikki*. This document might be written around 1855.

18-2: Hitachi-kuni *Hara-yado-ri-hama*

We have highlighted the parts of the place name in this document in Figure 18.3. Six *Kanji* (Chinese) and one *kana* characters enclosed in white boxes and labeled (B), (B'), (C), (D),

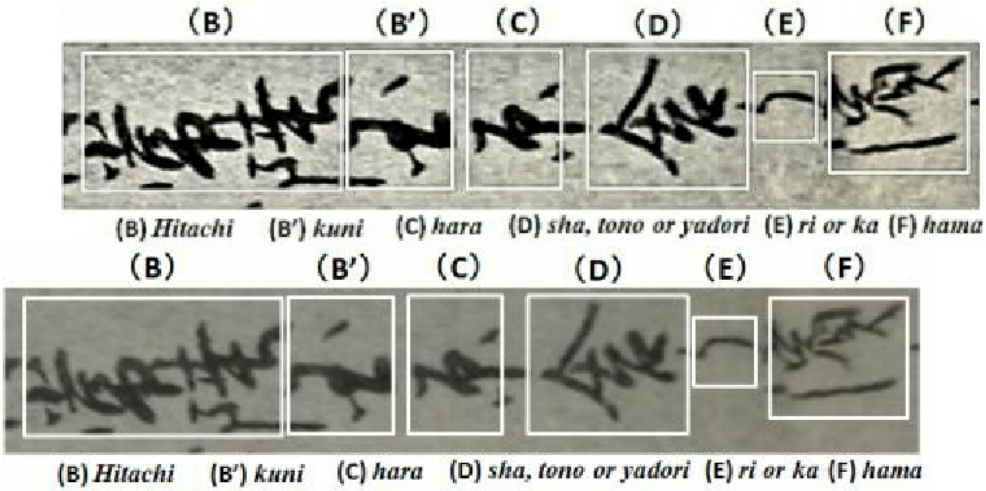


Figure 18.3 Place name of ⑫*Inoke Document*. We can read it as "Hitachi-kuni (常陸国) *Hara-yado-ri-hama* (原舎り濱)" or

(E), and (F) represent the place name inscribed in the document. We note that these alphabet labels are adjusted so that the same label indicates the same character in Figures 17.4 and 17.6. This place name is interesting. It is very similar to that in the ⑪*Banke Document* shown in Figure 17.4. The only difference from Figure 17.4 is the existence of Box (B') in Figure 18.3. The *kanji* character "*kuni* (国)" in Box (B') means "province" and is the same as that in Box (B') of Figure 17.6.

Since the character "*kuni* (province)" appears in Box (B') next to Box (B), we cannot help understanding that "Hitachi (常陸)" in Box (B) means the province name and "hara (原)" in Box (C) cannot be connected to Box (B). It must be connected to the character in Box (D). Therefore, by referring to the reading in Figure 17.4, we can read the place name in Figure 18.3 as "Hitachi-*kuni* (Hitachi Province) *Hara-yado-ri-hama*" or "Hitachi-*kuni*

(Hitachi Province) *Hara-sha-ka-hama*." They are substantially same as those of ①*Toen Shosetsu*, ⑥*Hyoryuuki-shu*, and ⑦*Gaikoku Hyoryuu Zensho*.

As explained in Chapter 17, we can assume that there was no character "*kuni* (province)" in the place name of the ⑪*Banke Document*, which may be the closest to the original source. The addition of only one *kanji* character, "*kuni* (国)" in Box (B') to the original place name, made it unidentifiable in the subsequent literature, creating a mystery for the reader. In other words, the place name of ⑫*Inoke Document* may explicitly show how the place name in the legend was misread through the copy process. The story of ⑫*Inoke Document* is very similar to that of ①*Toen Shosetsu*. However, the pictures of *Utsuro-bune UFO* and *Spacewoman* are significantly different from those of ①*Toen Shosetsu*. We notice that the date of the incident, February 22, is the same as that of ①*Toen Shosetsu* and ⑦*Gaikoku Hyoryuu Zensho*.

In the period around 1855, Japanese society had been shocked by the arrival of M. C. Perry, who was a Commodore of the United States Navy, in 1853 at Uraga, Kanagawa Prefecture. Political conditions became unstable. The members of Ino family were concerned about Perry's arrival. Therefore, they might have been interested in the *Utsuro-bune UFO* legend. We must note that the document was kept with the documents of the family, who were in an eminent position in the Tokugawa shogunate. The document might have been read by the shogun at that time.

(Summary of Chapter 18)

Name of the document: ⑫*Inoke Document.*
Author: Unknown.
Publication year: Unknown.
Date of the incident: February 22, 1803.
Date of the document: Not provided.
Place name of the site: Hitachi Province, *Hara-yado-ri-hama*.
Lord name of the territory of the incident: *Etchuno-kami Ogasawara.*
Name to call the ship: *Utsuro-bune.*

References

[60] http://www.monjo.spec.ed.jp/?action=common_download_main&upload_id=894

[61] *Katoke □ Fujiike □ Inoke Bunsho Mokuroku* (Catalog of the literature of Kato, Fuii, and Ino families), pp. 225-287, published by *Saitama Prefectural Libraries* (1970).

Chapter 19
Sha-ri-hama and *Nikkawa-hama* Beaches

19-1: *Sha-ri-hama* beach was close to *Nikkawa village*

From the investigation of ⑪*Banke Document* in Chapter 17, we concluded that the original place name of the legend was "*Hitachi-hara Sha-ri-hama*" and it certainly existed in Hitachi Province of the Edo Period. We should notice that *Sha-ri-hama* beach is located about only about 6 km south of Shofuku-ji Temple in *Nikkawa village*, as explained in Chapter 14. The beach that was part of the village is called *Nikkawa-hama* (beach) and is shown in Figure 17.5 and the Map-2 [62]. *Sha-ri-hama* is close to *Nikkawa-hama* where *Utsuro-bune* of the *Konjiki-hime* folklore drifted ashore. The two beaches that are both related to the *Utsuro-bune* folklore or legend are contiguous. Is it coincidental? As explained in Chapter 13, ⑧*Mito Document* was seemingly made by the personnel of Shofuku-ji Temple in *Nikkawa village* for the advertisement or promotion of the temple's sericulture worship. Does this fact mean that ⑪*Banke Document* is also related to the *Konjiki-hime* folklore of sericulture?

The sericulture industry was not thriving in the region around Shofuku-ji Temple in the Edo Period, as the sandy soil in the region was not suitable for growth of mulberry tree, whose leaves are food of silkworms. A prominent researcher of the sericulture history in Japan wrote in his book that the beginning of sericulture worship of Shofuku-ji Temple is unclear [63].

The three religious facilities of sericulture in the Edo Period that are presently in Ibaragi Prefecture (former Hitachi Province) are Kokage-jinja shrine in Tsukuba City, Kokai-jinja shrine in Hitachi City, and Shofuku-ji Temple in Kamisu City. The beginning of sericulture worship of Kokage-jinja and Kokai-jinja shrines dates back to the eighteenth century, that is, before 1800, whereas that of Shofuku-ji Temple seems to be more recent than the two shrines. Shofuku-ji Temple's sericulture worship certainly existed in 1827 since the sericulture amulet of the temple had already been published in this year, as explained in Figure 11.1 in the Chapter 11. Unfortunately, most of the ancient documents of the temple have been lost by fire and typhoon.

However, the sericulture worship of the temple can be traced back to the beginning of the nineteenth century based on the dates of the stone monuments in the temple. In other words, its beginning seems to be close to 1803 [63]-[67].

19-2: Publication of *Yosan Hiroku* (The Secrets of Success in Sericulture) in 1803

Figure 19.1 (*a*) Cover of *Yosan Hiroku* (The Secret of Success in Sericulture) and (*b*) title page of its French translation published in 1848

(*a*) (*b*)

No document has been available in which the incident of drifted ashore occurred in a year other than 1803. The year 1803 was the memorial year for sericulture in Japan. A famous text-book on sericulture industry, titled *Yosan Hiroku* (The Secrets of Success in Sericulture) by Morikuni Kamigaki, was published in Kyoto in 1802 and Osaka and Edo (presently Tokyo) in 1803 as

shown in Figure 19.1 (*a*) [69]. The *Konjiki-hime* folklore of sericulture was written as an example of the sericulture legends in this book. This book was excellent for silk-raising farmers that von Siebold, German physician who stayed in Japan at that time, brought the book to the Netherlands in 1830. This book was eventually translated into French and was published in Paris (France) and Torino (Italy) in 1848 as shown in Figure 19.1 (*b*) [70]. This book was first published in 1802 in Kyoto, where ⑧*Mito Document* was discovered.

19-3: Relation with Shofuku-ji Temple

To explain the contiguousness of *Sha-ri-hama* and Shofuku-ji Temple (*Nikkawa-hama*), the following hypothesizes about the origin of this legend are proposed:

(Hypothesis 5)

Inspired by the publication *Yosan Hiroku* in 1803, the personnel (monk) of Shofuku-ji Temple created the story of *Utsuro-bune UFO* legend based on the conventional *Konjiki-hime Utsuro-bune* folklore. The purpose of creating such story was to enhance the business of sericulture worship of the temple. One version of the story was that of ⑪*Banke Document* and the other, ⑧*Mito Document*. Using this kind of stealth advertisement technique, the personnel could enhance the business of sericulture worship of the temple. In this hypothesis, the legend is a pure fiction and it was created by the personnel of Shofuku-ji Temple. The legend started from the *Konjiki-hime* folklore of sericulture in Shofuku-ji Temple.

The weak point of this hypothesis is that no apparent relation between ⑪*Banke* Document and sericulture worship of Shofuku-ji Temple can be found until now. The two documents, ⑧Mito Document and ⑪*Banke* Document, do not seemingly present two different versions of the same original story. For example, ⑧Mito Document has one specific difference from the other literary materials of the legend. The most common anecdote of this legend is that

"The woman prohibited anyone from approaching the box that she held." This anecdote can be found in ten of the twelve literary materials that are thus far found. Of course,

⑪*Banke Document* includes this anecdote. As explained in Chapter 13,

the story and *Cosmic Characters* of ⑧*Mito Document* resemble those of ⑤*Ohshuku Zakki*. Although

⑤*Ohshuku Zakki* contain this anecdote, ⑧*Mito Document* does not contain this anecdote. In this meaning, ⑧*Mito Document* is rather isolated from the other literary materials of the legend.

Further, if the purpose of ⑪*Banke Document* was an advertisement of sericulture of the temple, the province and county names of the incident site, Kashima County in Hitachi Province, were strangely not written in the document. The beach name "*Hitachi-hara Sha-ri-hama*" had been unpopular to the people in the Edo Period, as there was no inhabitant near this beach. In fact, the writer (*ninja*?) of ⑪*Banke Document* had mistaken the place's name to have existed in Mutsu Province instead of Hitachi Province. Therefore, the province and county names were critical information in the advertisement of the temple. Although **Hypothesis 5** can explain the contiguousness of the two beaches and incident year of 1803, it lacks particular evidence. So, it would be possible to propose the following bold hypothesis:

(Hypothesis 6)

An incident or a rumor, which inspired the creation of ⑪*Banke Document*, happened at *Sha-ri-hama* beach in 1803. Hearing this incident, the personnel (monk) of the Shofuku-ji Temple came up with the idea of combing this incident with *Konjiki-hime* folklore of sericulture worship. He tried to make *kawaraban* of ⑧*Mito Document* and tried to publish in Kyoto. He started the business of sericulture worship of the temple, constructed the *Konjiki-hime statue*, and eventually succeeded.

In this hypothesis, ⑪*Banke Document* was not associated with *Konjiki-hime* folklore of Shofuku-ji Temple. If this hypothesis is valid, the *Utsuro-bune UFO* legend became the origin of the sericulture aspect of Shofuku-ji Temple. This hypothesis can also explain the contiguousness of the two beaches and small relation between ⑧*Mito Document* and ⑪*Banke Document*. However, it must be considered that the incident coincidently occurred in the same year of the publication of *Yosan Hiroku*.

(Summary of Chapter 19)

The original name "*Hitachi-hara Sha-ri-hama*" in ⑪*Banke Document* was located near the beach of *Nikkawa-hama*, where *Utsuro-bune* of the *Konjiki-*

hime folklore drifted ashore. It is possible to explain this coincidence by considering the sericulture worship of Shofuku-ji Temple.

References

[62] Eiji Aarai, *Kinsei no Gyoson* (Fishing villages in early-modern times), pp. 268-315, Yoshikawa Kobunkan (1996).

[63] Reiko Ohmi, “Ibaragi Ken Kamisu-shi no Shofuku-ji to Sanrei-jinja to Yosan Shinko (*Shofuku-ji* temple, *Sanrei-jinja* shrine and sericulture faith of Kamisu City in Ibaragi Prefecture)”, Sei-kou Minzoku 222, pp. 11-23 (2013).

[64] Reiko Ohmi, “Tsukuba-shi Kokega-jinja no Yosan Shinkou (Sericulture faith of Kokage-jinja shrine in Tsukuba City)”, Jyoso no Rekishi 44, pp. 33-51 (2012).

[65] Reiko Ohmi, “Hitachi-shi Kokai-jinja no Yosan Shinkou (Sericulture faith of Kokai-jinja shrine in Hitachi City”, Ibaragi no Minzoku 51 pp. 25-38 (2012).

[66] Ei-ichi Sakamoto, *Kaiko no Kamigami -Yoshin Sinko no Minzoku-* (Gods of Sericulture: folklore of sericulture faith), Gunma Ken Bunka Jigyo Shinko-kai (2008).

[67] Tatsuya Ejiri, “Konjiki-hime Densetsu to Hitachi-no-kuni San Koiko-jinja (*Konjiki-hime* legend and three shrines of sericulture-based faith in Hitachi Province)”, 2002 Graduation Thesis of Division of Japanese Culture Studies, Faculty of Letters, Chiba University.

[68] Morikuni Uegaki, *Yosan Hiroku*, Nihon Nosho Zensyu 35, (Reprint of the original book) (1981).

[69] http://dl.ndl.go.jp/info:ndljp/pid/2556952?tocOpened=1

[70] http://www12.plala.or.jp/diapason/mu_mo_-_ri_bentofuransu/juan.html

Chapter 20
The Shape of the *Utsuro-bune UFO*

20-1: The *Utsuro-bune UFO*

The *Utsuro-bune UFO* legend has been recorded in many Edo-Period literary materials with the story and illustrations of *Utsuro-bune UFO*. Without illustrations, the story from these materials would not differ from that of the conventional *Utsuro-bune* folklore in Japan, as explained in Chapter 5.

I have included illustrations of the *Utsuro-bune UFO* in Figure 20.1 in order of their mention in this book. The various ship-sizes help us understand the similarities and differences among them. Twelve literary materials on this legend have been discovered, and, surprisingly, illustrations of the *Utsuro-bune UFO* have been depicted in all of them. However, the same illustration has been included in ②*Hirokata Essay* and ①*Toen Shosetsu*, and the one in ⑦*Gaikoku Hyoryuu Zensho* was lost in a fire during the earthquake in 1923. Therefore, we have been able to include only ten illustrations of *Utsuro-bune UFO* in Figure 20.1.

When we observe these illustrations, there is a strong impression of the other world. It seems incredible that these pictures were depicted around two hundred years ago in Japan. If we did not know about the legend, we might have assumed that the pictures belonged to contemporary books on UFOs. The first time I browsed through the book in the *Mukyuu-kai* Library, I chanced upon an illustration, which has been shown in Figure 20.1(*b*). It made me wonder whether it was the Saturn-shaped UFO. The experience was too surreal to express.

Apparently, these illustrations were not drawn based on actual observation. In the literary materials, there are no illustrations depicting the landscape of the site, where the ship was spotted, such as the sea, beach or trees. Additionally, there are no illustrations of onlookers around the *Utsuro-bune UFO* that drifted ashore. It can be concluded that these illustrations might have been drawn based on second-hand information, such as witness

testimonies. Alternatively, is it possible that the illustrations have been drawn purely on the basis of imagination?

It is strange that all the discovered literary materials of this legend have an illustration of the *Utsuro-bune UFO*. Incidents of foreign shipwrecks were common in the Edo Period. In a closed and isolated country like Japan, such incidents were bound to stimulate excitement and curiosity among the people. Therefore, these incidents have been recorded in many books, mainly in the form of text. If the *Utsuro-bune UFO* legend did occur, it is remarkable that no document of the incident is recorded without an illustration. As mentioned in Chapter 5, with the conventional *Utsuro-bune* folklore, the story was passes down the generations without any illustrations.

Does this imply that the interest in this legend lies in the illustrations of *Utsuro-bune UFO*? For example, we notice that the illustrations of *Utsuro-bune UFO* in ④*Funabashi Print* and ⑫*Inoke Document* covered half the pages they were on.

20-2: Classification of the *Utsuro-bune UFO* illustrations

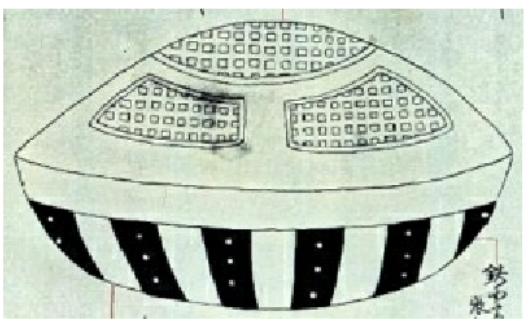
We can classify the illustrations of *Utsuro-bune UFOs* into three types based on the arrangement of the windows:

(**Type 1**): Ships in Figures 20 (*a*), (*b*), (*i*), and (*j*). Two rectangular windows and one skylight window.

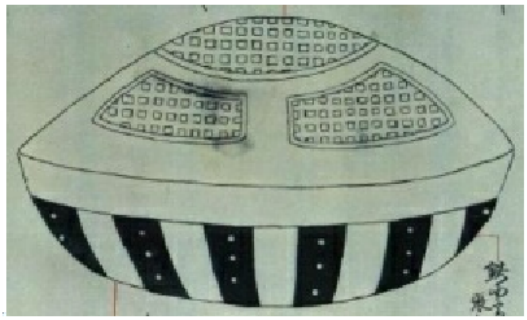
(**Type 2**): Ships in Figures 20 (*c*) and (*e*). Rectangular and round windows and one skylight window.

(**Type 3**): Ships in Figures 20 (*d*) and (*f*). Three large sized windows.

(**Type 4**): Ships in Figures 20 (*g*) and (*h*). Two Octagonal windows and one skylight-like structure.



(*b*)
③*Umeno Chiri*
Width: Three *ken* (5.5 m)
Height: None Listed
Color: Black

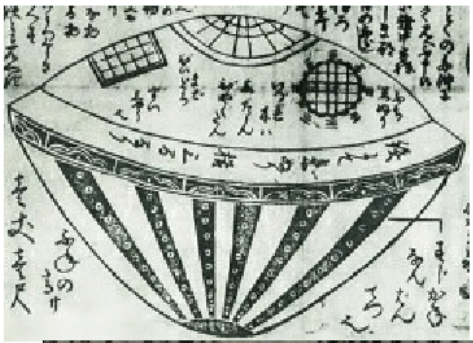


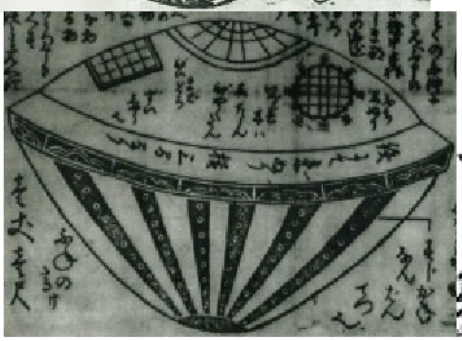
(*a*)

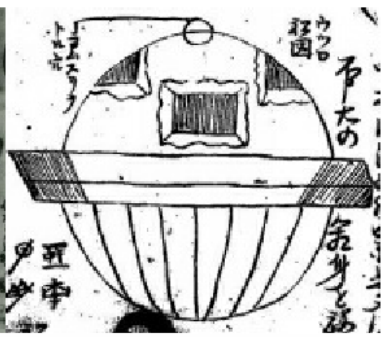
①*Toen Shosetsu* (②*Hirokata Essay*)

Width: Three *ken* (5.5 m)

Height: None Listed







(*c*)

④*Funabashi Print*

Width: Three *ken* (5.5 m)

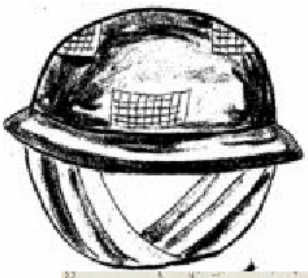
Height: One *jyo* one *shaku* (3.3

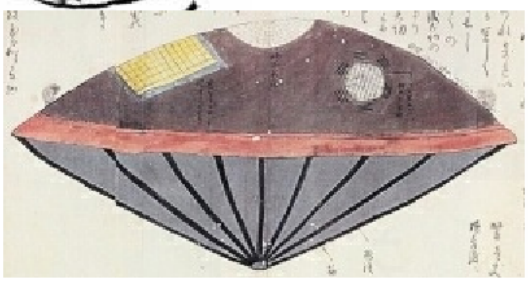
(*d*)

⑤*Ohshuku Zakki*

Width: Ten *ken* (18.2 m)

Height: Eight *ken* (14.5 m)





(*f*)

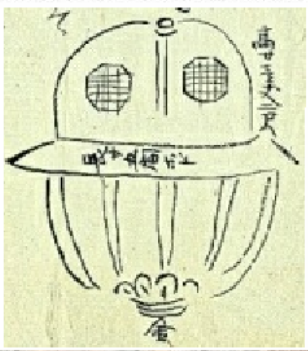
⑧*Mito Document*

Width: Ten *ken* (18.2 m)
Height: Eight *ken* (14.5 m)

(*e*)

⑥*Hyoryuki-shu*

Width: One *jyo* eight *shaku* (5.5 m)



(*h*)

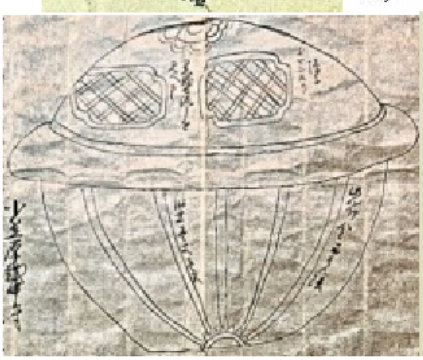
⑩*Yaji-kita* Document

Width: Five *ken* (9.1 m)
Height: One *jyo* two *shaku* (3.6 m)

(*g*)

⑨*Hitachi Document*

Width: None listed
Height: One *jyo* one *shaku* (3.3 m)



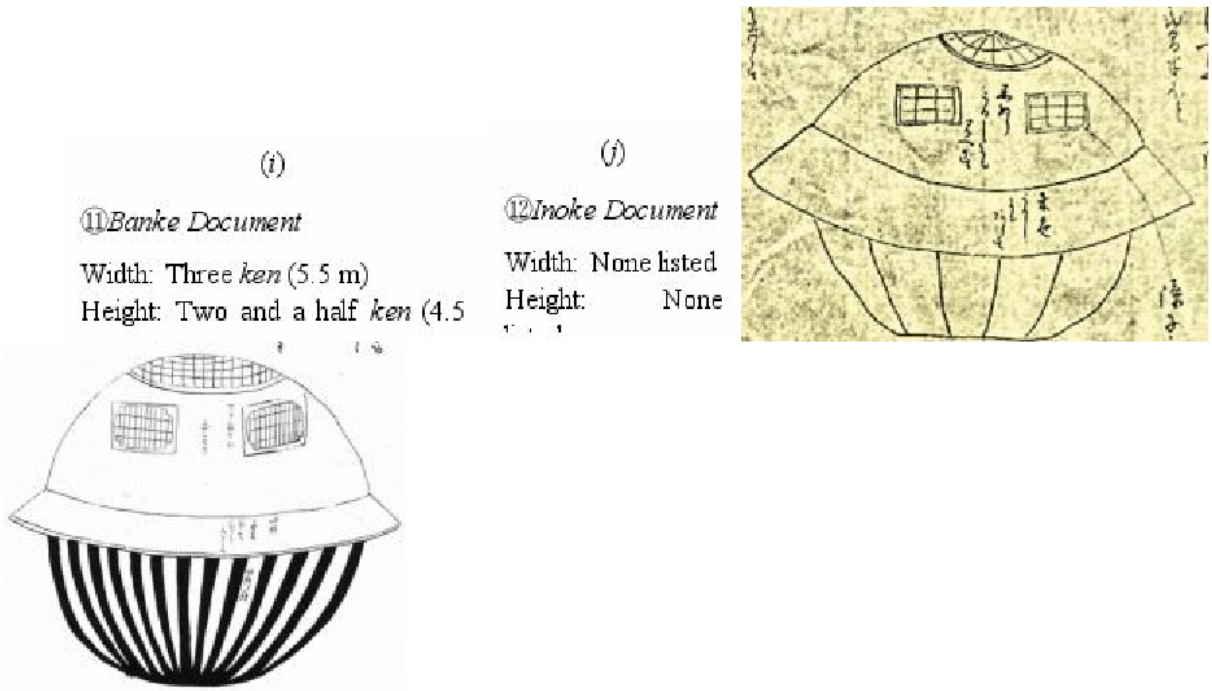


Figure 20.1 Comparison of the illustrations of *Utsuro-bune UFO* depicted in literary

In this classification, the stories and the ship-sizes are sometimes inconsistent. For example, the stories and ship-sizes of **Type 3** (Figures 20.1 (*d*) and (*f*)) are similar. In **Type 2** (Figures 20.1 (*c*) and (*e*)), the ship-sizes are the same, but, the story of (*c*) is not same as that of (*e*). However, the basic structure of the ship is similar in all the illustrations. The structure consists of the following three sections:

1) The upper section with “three windows” or three window-like structures.

2) The center section with an edge, ring or blade.

3) The lower section that is covered by separate iron plates.

In the literary materials of this legend, the stories and illustrations depict their own version of *Spacewoman* and *Cosmic Characters*. However, the differences in the shapes of the ships are rather minimal. The above-explained structures imply that the shapes of the *Utsuro-bune UFOs* shown in Figure 20.1 are not based on the writer’s pure imagination but are based on an unknown common source. If this legend is based on the conventional *Utsuro-bune* legend as explained in the **Hypotheses 1** and **2** in Chapter 6, we

can expect to find this source in the conventional *Utsuro-bune* folklores. However, we cannot see the expressions which may be related to the common source, such as “three windows”, in the conventional *Utsuro-bun*e folklores.

A hierarchical relationship can be observed between two illustrations. Apparently, the ship depicted in ⑥*Hyoryuuki-shu* (Figure 20.1 (*e*)) is a colored version of the one depicted in

④*Funabashi Print* (Figure 20.1 (*c*)). In fact, the main features of the ships depicted in these two materials are similar, such as the size of the ship, the color of the ship and the color of the box. Since the story in ④*Funabashi Print* is more detailed than that of ⑥*Hyoryuuki-shu*, we can assume that the latter was based on the former. However, the phrases “Kashima County,” “*Utsuro-bune*” and the date of the incident mentioned in ④*Funabashi Print* were omitted in ⑥*Hyoryuuki-shu*. Was this the result of a simple error in copying? Besides this, no hierarchical relationship has been observed among other illustrations.

Based on my research, there are no records of spherical or disk shaped ships built in the Edo Period. During that time, all ships were made of wood, and to build ships having curved surfaces would be difficult with wood. Moreover, the spherical-shaped ship is unstable against a buoyant force. This instability can be corrected by adding a float around the ship. It is possible that the thick ring structures around the ships, as shown in Figure 20.1 (*d*), would serve as the float for stabilization. However, the width of the ring does not appear to be thick in Figures 20.1 (*b*), (c), (e), (*f*), (g), (*h*), (*i*), and (*j*). In addition, ④*Funabashi Print* mentions that these rings were “It was the iron ....” It is difficult to ascertain that the ring served as a float to maintain the stability of the ship; therefore, the origin and purpose of the ring structure are still unknown.

20-3: Illustrations of the ships called *Utsuro-bune* in the Edo Period

How did the people in the Edo Period imagine the conventional *Utsuro-bune*? I compiled the different conventional *Utsuro-bune* folklores that existed in Japan and included some examples in Chapter 5. In these folklores, only the story was passed down the generations without any illustrations of *Utsuro-bune*. Here are some explanations of the structure as per conventional *Utsuro-bune* folklore expressed in Chapter 5:

"...the boat was made of red sandalwood, ebony, and Chinese wood...," "...the glass (window) was shielded by *chan*...," and "...it was possible to distinguish between day and night through the glass (window)...." (**Folklore 2**)

"The boat was fitted with glass (windows) and it looked strange." (**Folklore 3**)

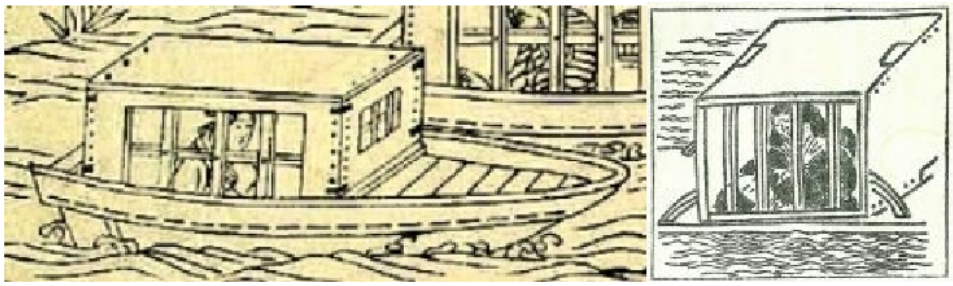
"It had glass windows." (**Folklore 4**)

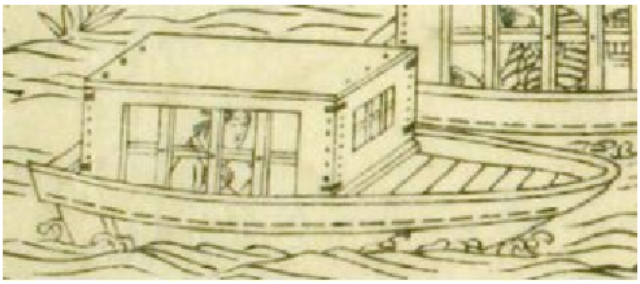
"It was similar to the box made of white wood" and "The ship was also made of blackened box." (**Folklore 5**)

"A severed head of a man was gibbeted on the bow of this boat." (**Folklore 6**)

From these descriptions, it is apparent that the "glass window" is a key feature in conventional *Utsuro-bune* descriptions and it has also been depicted in the illustrations of *Utsuro-bune UFO* shown in Figure 20.1. However, in the descriptions, there is no mention of "spherical or disk shape," "a flange or ring around the ship," and "reinforced by the separate iron plates."

The illustrations of *Utsuro-bune* from historical materials from the Edo Period are shown in Figure 20.2. Figure 20.2 (*a*) is an illustration from the book about the lynching of the Edo Period, which was published in 1922 [71]. The illustration shows a woman on the ship that was observed in Osaka Bay in 1857. In the picture, she is imprisoned in jail and is holding a severed head in her hands. Figure 20.2 (*b*) is an illustration from the novel-book *Imagenji Utsuro-bune* by Ippu Nishizawa (1665-1731) who lived in Edo [72]. The *Utsuro-bune* depicted is similar to conventional Japanese ships. Figure 20.2 (*c*) is an old photograph of the wooden model of a submarine called *Utsuro-bune*. The photograph has been preserved by Fujita family in Izumisano City, Osaka Prefecture. It is believed that the model was constructed between 1696 and 1795 [73], [74]. This wooden model was donated to the

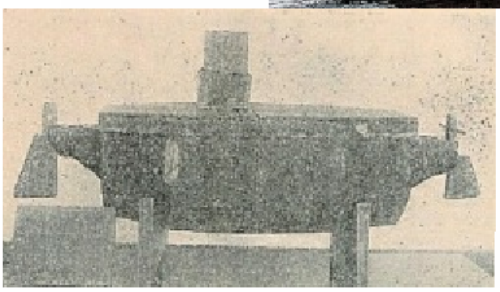




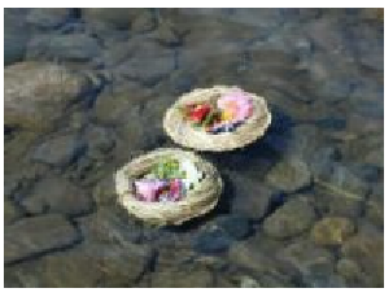
(*b*)

(*a*)

(*d*)



(*c*)



(*f*) (*e*)

(*g*)

Figure 20.2 Pictures of the conventional *Utsuro-bune*

submarine school of the Imperial Japanese Navy before the World War II. Unfortunately the model was lost towards the end of the war, and only an old photograph survived. Figure 20.2 (*d*) shows a ship called *Utsuro-bune*, which was used in the ritual of *Fudaraku-tokai*, as explained in Chapter 10.

Figure 20.2 (*e*) shows the ship *Utsuro-bune* being used in a festival called *Nagashi Bina* (Thrown Chick). In this festival, a prayer is held for the healthy growth of girls in the community of Kitaki Island in Kasaoka City, Okayama Prefecture, and this festival continued for a long time [75]. This *Utsuro-bune*

is similar to a conventional ship and is made of rice straw. The festival of *Nagashi Bina* is widely celebrated in Japan. Figure 20.2 (*f*) is the picture ship made of rice straw used in a similar festival at *Tatusno* City, Hyogo Prefecture [76]. The ship is disc shaped and is called *Utsuro-bune* in this festival. However, this festival seems to have started towards the end of the Edo Period, that is, around the year 1867. Figure 20.2 (*g*) is the picture of a scroll depicting the sericulture worship where the *Konjiki-hime* stands on *Utsuro-bune*. This *Utsuro-bune* appears to be a simple dugout. The scroll is treasured in *Japan Open-air Folk House Museum*, Kawasaki City, Kanagawa Prefecture [77].

Based on the research on conventional *Utsuro-bune* folklores, it can be concluded that the shape of the ship was not an important element in the legends. Instead, the legends focused on the story of *Utsuro-bune*. Thus, few illustrations of the *Utsuro-bune* exist in the literary materials of the Edo Period. In Chapter 6, it is mentioned that the *Utsuro-bune* in Tsushima Island was based on the spherical shaped gourd called *Hake*. However, there are no pictures or no illustrations matching this description of the ship in the Edo Period. Tsushima Island is located to the west of Tokyo and is about 950 km away from it (see Map-1). Therefore, the shape of *Utsuro-bune* described in the legend would not be well-known in the area about Edo (presently Tokyo) at that time. I could not discover any evidence that described the conventional *Utsuro-bune* as disk or spherical shaped, as shown in Figure 20.1.

20-4: *Utsuro-bune* in the Edo Period

The people in the Edo Period did not describe the definite shape of the conventional *Utsuro-bune*. In other words, the illustrations shown in Figure 20.1 aroused the curiosity of people. The UFO-like shape ignited the imagination of people. Interestingly, a similar situation has been observed in the context of the modern UFO. If Kenneth Arnold reported that UFOs were rectangular or triangular-shaped flying objects in 1947, it would not appeal to the imagination of people.

We can assume that the oldest picture of *Utsuro-bune UFO* is included in the ⑪*Banke Document*, as explained in Chapter 17. Is it possible for a writer to create the image of *Utsuro-bune UFO*, shown in Figure 20.1 (*i*) by combining the spherical gourd with *Kuro-fune* (Western ship) as assumed in

Hypothesis 2? It would be difficult for the writer of the ⑪*Banke Document* to create the spherical shape of *Utsuro-bune UFO*. Furthermore, the ring or flange structure around *Utsuro-bune UFO* has not been mentioned in the historical materials of the Edo Period. There are no ships or things of the Edo Period whose shapes are similar to UFOs of the present time.

(Summary of Chapter 20)

The shape of the *Utsuro-bune UFO* resembles the modern UFO based on the pictures in the literary materials of this legend discovered so far. However, there is no evidence to substantiate the existence of a UFO-like ship in Edo Period. The origin of *Utsuro-bune UFO* remains a mystery.

References

[71] Gaikotsu Miyatake, *Shikei Ruisan* (Collection of Lynching), Hankyodo (1922).

[72] Ippu Nishizawa, *Imagenji Utsuro-bune*, Chobei Kikuya (1665-1731). http://dl.ndl.go.jp/info:ndljp/pid/2546497?tocOpened=1

[73] Ichiro Fukuda, *Sensuikan* (Submarine), Kawade Shobo, (1942).

[74] Kingoro Maeda, *Kinsei Bungaku Zakki-cho* (A notebook of literature in the early modern period), pp. 67-69 Bensei Shuppan (2007).

[75] http://www.tamatele.ne.jp/~onotoshi/kitagisimanagasibina08.html

[76] http://www.nihon-kankou.or.jp/hyogo/282294/detail/28229ba2212065687

[77] http://www.nihonminkaen.jp/

Chapter 21

Pictures of *Spacewoman* and *Cosmic Characters*

21-1: Ten Pictures of *Spacewoman* and *Cosmic Characters,*

Figure 21.1 depicts the pictures of *Spacewoman* with *Cosmic Characters* which have been depicted in the literary materials on the legend. The pictures have been included in order of their mention in this book. Until now, twelve literary materials on the legend have been discovered. However, the same picture was depicted in ①*Toen Shosetsu* and ②*Hirokata Essay*. *Cosmic Characters* were not included in ③*Umeno Chiri*. The picture of *Spacewoman* in ⑦*Gaikoku Hyoryuu Zensho* was lost as mentioned previously. Therefore, there are ten different pictures of *Spacewoman* and *Cosmic Characters*.

21-2: *Spacewoman*

On observing the pictures, no common characteristics were seen in *Spacewoman's* clothes, shoes, and belt. However, we can find common elements in the buttons, cylindrical sleeves, her hairstyle, and the manner in which she holds the box. In almost all the pictures in Figure 21.1, her clothes have vertically aligned front buttons except in (*b*) and (*d*) and cylindrical sleeves, except (*d*). The vertically aligned front buttons and cylindrical sleeves were not part of the conventional Japanese clothing at that time, which was the *kimono*. Therefore, these characteristics imply that *Spacewoman* might have been based on the clothing of Western women. However, the style of her clothes in Figures 21.1(*h*) and (*i*) do not seem Western.

Regarding her hairstyle, in Figures 21.1(*a*), (*g*), (*h*), (*i*), (*j*), and (*k*), *Spacewoman* is wearing a white wig or veil-like ornament. In Figures 21.1(*b*), (*c*), and (*d*), she has long black hair hung that flows down her back. This classification, based on the differences observed, is not consistent with that of the stories. For example, as explained in Chapter 13, the story of

⑤*Ohshuku Zakki* in Figure 21.1 (*d*) is significantly different from that of ③*Umeno Chiri* in (*b*) and ④*Funabashi Print* in (c). Regarding her manner of holding the box, in Figure 21.1(*a*), (*c*), (*d*) and (*e*), she holds a long box on one side and in Figures 21.1(*b*), (*g*), and (*k*),

(*a*)

(*b*)

①*Toen Shosetsu* (②*Hirokata Essay*)

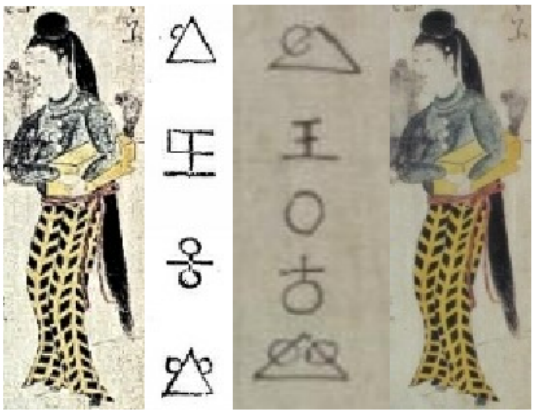
③*Umeno Chiri*

(*d*)

⑤*Ohshuku Zakki*

(*c*)

④*Funabashi Print*



(*f*)

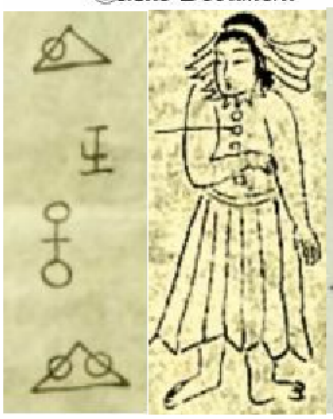
⑦*Gaikoku Hyoryuu*

(*e*)

⑥*Hyoryuuki shu*

(g)

⑧*Mito Document*



(h)

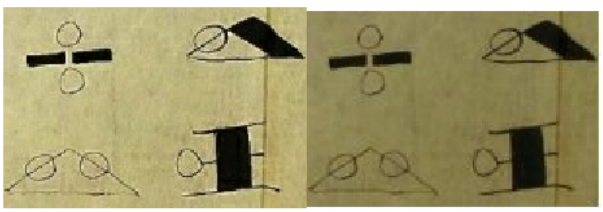
⑨*Hitachi Document*

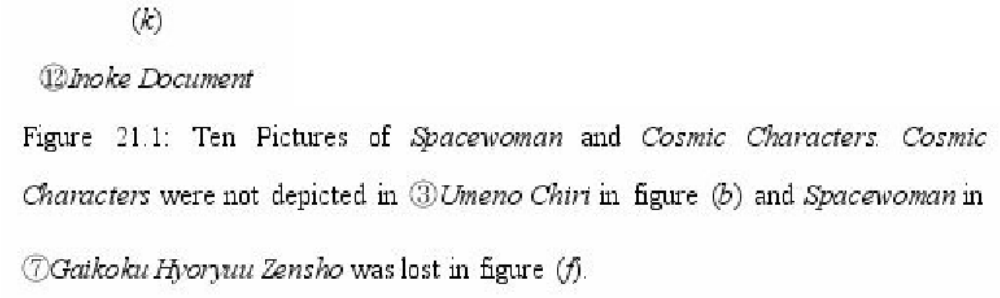
(*j*)

⑪*Banke Document*

(*i*)

⑩*Yaji-kita Document*





(*k*)

⑫*Inoke Document*

Figure 21.1: Ten Pictures of *Spacewoman* and *Cosmic Characters*. *Cosmic Characters* were not depicted in ③*Umeno Chiri* in figure (*b*) and *Spacewoman* in ⑦*Gaikoku Hyoryuu Zensho* was lost in figure (*f*).

she holds a square box in front of her by the both hands. In Figures 21.1 (*h*), (*i*), and (*j*), she is not holding anything. It is interesting to observe that although she is not holding a box in Figures 21.1 (*h*) and (*j*), her right arm is bent in the same as that in (*a*), (*c*) and (*e*). Again, this classification is not consistent with that of the stories.

These common characteristics in the literary materials imply that the materials were not created on the writer's imagination alone. The literary materials are based on the common sources. However, the origin of *Spacewoman* is unclear.

21-3 Origin of *Cosmic Characters*

Two kinds of *Cosmic Characters* are observed in Figure 21.1. The characters in Figures 21.1 (*d*) and (*g*) are significantly different from the others. Most characters are similar and are represented by simple triangular, circles and lines. If we believe that ⑪*Banke Document* is the oldest literature, as explained in Chapter 17, then we can consider the characters in Figure 21.1 (*j*) to be the closest to the original characters. Thus, we can assume that other *Cosmic Characters*, except those in Figures 21.1 (*d*) and (*g*), have originated from the characters in Figure 21.1 (*j*).

Ukiyo-e was the popular arts during the Edo Period ant it was produced by the woodblock printing techniques. Ryutaro Minakami, who is a science writer and journalist in Japan, discovered that these *Cosmic Characters* resemble the ones depicted in the *ukiyo-e* called *Ranji-waku* [78]. One of the typical *Ranji-waku* treasured in the Edo Tokyo Museum is shown in Figure 21.2 [79]. During the Edo Period, people were interested in alphabet-like foreign characters due to their exotic shapes. The works of some *ukiyo-e* artists included landscape paintings surrounded by a frame of alphabet-like foreign characters as shown in Figure 21.2. These *ukiyo-e* are called *Ranji-*

waku which means "*ukiyo-e* in Frame of Foreign Characters." Although the alphabet-like characters in Figure 21.2 are not an actual language, people perceived them to be foreign characters and appreciated exoticism [80].

The *ukiyo-e* shown in Figure 21.2 is depicted by Eisen Keisai (1790-1848), who was a

Figure 21.2 *Ranji-waku* (Depicted by Eisen Keisai) [79]. Characters that resemble to some *Cosmic Characters* are surrounded by the white dotted circles indicated by letters **A**, **B**,

famous and well-known *ukiyo-e* artist from 1818 to 1829. Furthermore, he was the Bakin's a close friend and worked as an illustrator of Bakin's works. Therefore, we can assume that Bakin saw these alphabet-like characters of *Ranji-waku*. In ①*Toen Shosetsu*, he wrote "I noticed similar characters on a British ship which recently arrived from Uraga in Japan."

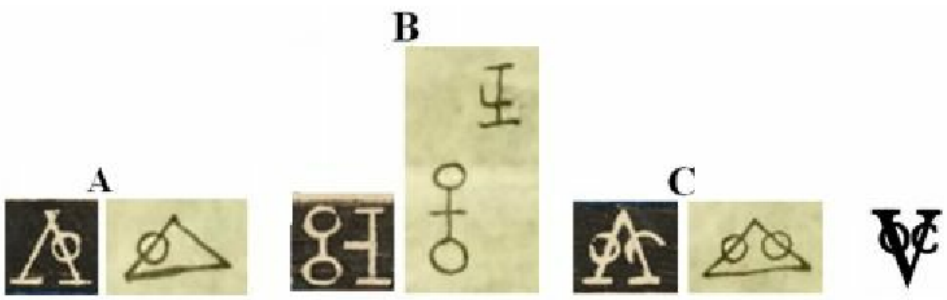


Figure 21.3 (*a*) - (*c*) Comparison between alphabet-like characters of *Ranji-waku* (left) and *Cosmic Characters* in ⑪*Banke Document* (right). The characters indicated by letter **A**, **B** and **C** corresponds to those indicated by the same letters shown in Figure 21.2. (*d*)

Minakami observed that the characters highlighted by dotted circles in the *Ranji-waku*, indicated by **A**, **B** and **C** in Figure 21.2 are similar to *Cosmic Characters* of this legend. These alphabet-like characters are compared with *Cosmic Characters* of ⑪*Banke Document* in Figure 21.3. He highlighted the resemblance between character **B** of *Ranji-waku* and the arrangement of *Cosmic Characters* of ⑪*Banke Document* as shown in Figure 21.3 (*b*). He observed that character **C** was similar to the flipped-side of the logo of the Dutch East India Company (Verenigde Oost-Indische Companie), as shown in Figure 21.3 (*d*). They were the chief traders in Japan during the Edo Period. The combination circle and line is also similar to Korean alphabet (Hangul).

It is believed that the *Ranji-waku* in Figure 21.2 was created around 1820 [80]. It is unknown whether the alphabet-like characters existed in 1803. However, it is significant that characters similar to *Cosmic Characters* existed in the time close to 1803. Minakami's discovery strengthens fictitious theory of the legend, i.e., that is **Hypothesis 5** in Chapter 19.

(Summary of Chapter 21)

Common characteristics were observed in some pictures of *Spacewoman* in the literary materials: vertically aligned front buttons, cylindrical sleeves, her hair style, and manner of holding box. The origin of *Spacewomen* is unclear. Some *Cosmic Characters* resemble the characters in the *ukiyo-e* called *Ranji-waku*, which was created in the Edo Period.

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Chapter 22
UFO Enthusiasts vs UFO Skeptics

22-1: UFO Enthusiasts vs UFO Skeptics

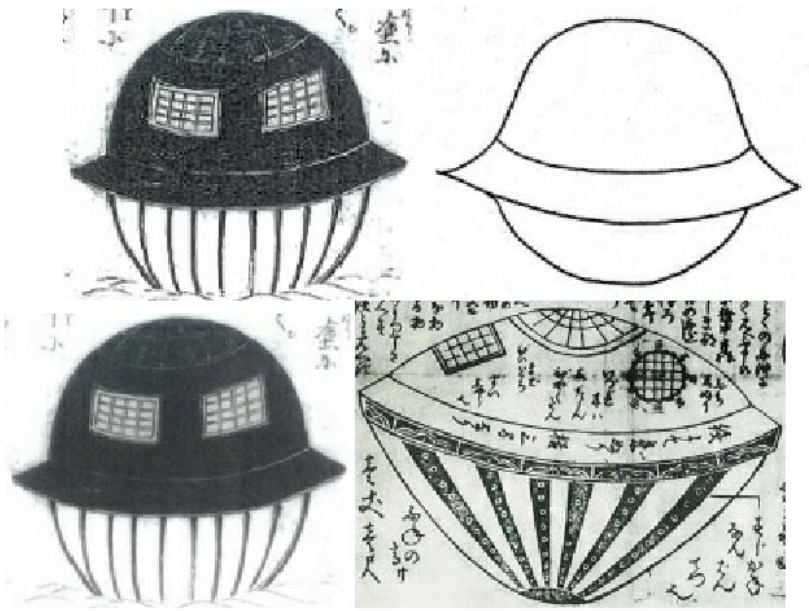
The most interesting mysterious part of this legend is that the pictures of the *Utsuro-bune UFO* resemble modern UFOs. In order to define the present status of this mystery clearly, let us summarize the basis on which the UFO enthusiasts conclude that this legend may be an ancient UFO encounter of the third kind. Furthermore, we show the rebuttals against the UFO enthusiasts as provided by the UFO skeptics.

22-2: Claim by the UFO Enthusiasts: This legend is based on the UFO incident in the Edo Period in Japan.

1) If the intellectuals, such as Bakin in the Edo Period, had heard a story similar to the modern UFO incidents, they might have considered it as an *Utsuro-bune* incident that had been passed down the generations in Japan. Since the Japanese had no concept of UFOs and aliens at that time, and the story of "stranger from the outer world board on the strange craft" supports that of conventional *Utsuro-bune* folklore, it was impossible for the Japanese to consider otherwise.

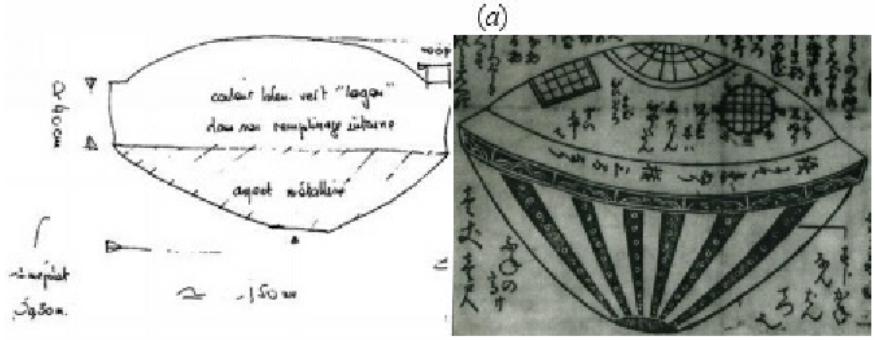
In other words, if a UFO-like incident had actually occurred in the Edo Period in Japan, it might have been recorded as the *Utsuro-bune* incident. Therefore, the writer, who retrieved second-hand information, might have compensated unclear parts of the story for the terms of the conventional *Utsuro-bune* folklores. So, it is considered reasonable that the key words of *Utsuro-bune* folklore such as "*chan*," "cake," and "glass window" are written in the literary materials of this legend. These words might have been added to the story as a result of the imagination of the writer based on the conventional *Utsuro-bune* folklores, resulting in the stories being exaggerated and modified from the actual incident.

2) We will show the comparisons between modern UFOs and *Utsuro-bune UFOs* in Figures 22.1 (*a*), (*b*), and (*c*). Figure 22.1 (*a*) shows the resemblance between the UFO



Rishworth, Wakefield, United Kingdom (July 7, 1985) ③*Umeno Chiri*

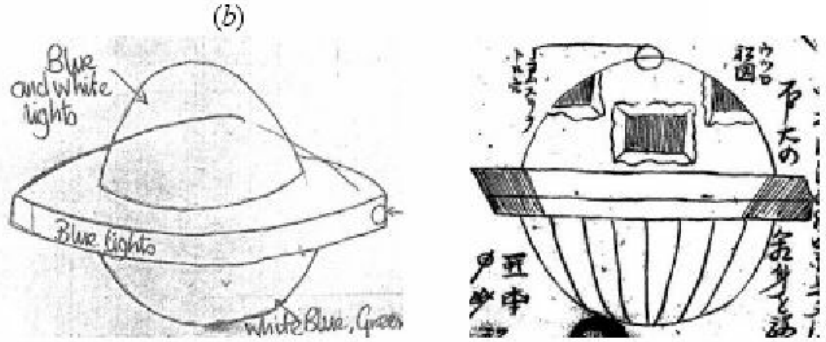
(*a*)



Nancy, France (Oct. 21, 1982) ④*Funabashi*

Print

(*b*)



Stanmore, United Kingdom, (April 26, 1984) ⑤*Ohshuku Zakki*,

(*c*)

Figure 22.1 Resemblance between modern UFOs and *Utsuro-bune UFOs*.

observed in England in 1985 [81] and the picture of ③*Umeno Chiri*. There is a thin blade-like ring around the center section of both crafts. (*b*) is the comparison between the illustration of the UFO observed in France in 1982 [82] and the picture of ④*Funabashi Print*. In the illustration, the flange-like structure around the center section of both crafts is visible. (*c*) shows the comparison between the UFO observed in England in 1984 [83] and the picture of ⑤*Ohshuku Zakki*. We can clearly see the thick ring structure in the center section of both crafts.

All the pictures of modern UFOs were drawn before the introduction of this legend to the Western society in 1987 [25] as explained in Chapter 3. Therefore, it is incredible that the people in the Edo Period in Japan could come up with the shape of the *Utsuro-bune UFO* shown in Figure 22.1. It may be impossible for us to believe that these resemblances are simply a coincidence.

3) If the writer of the literary materials intended to inspire people to imagine the *Utsuro-bune* folklore of sericulture worship for the purpose of advertisement, it is not necessary to depict *Utsuro-bune* like a UFO. It is reasonable to depict the conventional ship, as shown in Figure 20.2, because it was familiar to the people in the Edo Period. Most of the people did not know the shape of a conventional *Utsuro-bune* to be similar to a modern UFO at that time.

4) Some literary materials such as ①*Toen Shosetsu*, ③*Umeno Chiri*, and ④*Funabashi Print* are a kind of source of entertainment, especially considering that credibility of the stories in these materials is not high. Therefore, if no literary materials had been found in addition to these materials, it is possible that this legend would be considered fiction for entertainment.

However, ⑥*Hyoryuuki-shu* and ⑦*Gaikoku Hyoryuu Zensho* are included in the books based on the actual incident that can be confirmed with evidence. In particular, the famous Japanese political scientist, Sakuzo Yoshino (1878-1933), who was a professor at Tokyo University, wrote, "… articles in this book are significantly accurate compared with others of this kind." We should note that the ships are not called *Utsuro-*

bune but rather ‘strange ships’ in these articles. The writers of ⑥*Hyoryuuki-shu* and ⑦*Gaikoku Hyoryuu Zensho* thought that the incident had actually occurred in Hitachi Province. There might have been some unknown evidence or information that revealed the incident actually happened. If Bakin created this legend, he might have lied without a basis. In this case, he might have violated his morals, because he distinguished between fiction and nonfiction.

5) Recently, the real place name of the incident site was discovered as explained in Chapter 17. Consequently, nonexistence of the place name of the incident cannot become the basis of the fictitious theory of the legend.

6) Since twelve pieces of literature about this legend remain until now, the legend might have drawn the attention of not only the credulous people, but also the person, who had logical views towards *Utsuro-bune* folklore in the Edo Period such as Bunzaemon Asahi, who was the writer of **Folklore 4**, explained in Chapter 5. However, there has been no literary material that describes skeptical viewpoints about this legend.

7) We assume that a clever writer created the original story and picture of the legend first based on the conventional *Utsuro-bune* folklore and other writers copied them. In this case, we can expect hierarchyical relations among twelve pieces of literature. However, we cannot find apparent hierarchical relations among them. This means the writers of different literature employed different sources obtained by themselves, i.e., there were multiple sources of the incident at the time. So, the answer to the mystery about the *Utsuro-bune UFO* legend is clear. It is based on the multiple eyewitnesses’ testimonies similar to modern UFO incidents, therefore, we should adopt **Hypothesis 6** in Chapter 19.

22-3: Rebuttals by the UFO Skeptics: The legend is based on the conventional *Utsuro-bune* folklores in Japan.

1) First, we should stress that the *Utsuro-bune UFO*, according to the literary materials, did not fly, that is, it was not a UFO. It had no propulsion, no mechanical systems, and it only floated on the sea.

2) From the view point of folklore, many keywords of this legend

apparently agree with those of conventional *Utsuro-bune* folklores in Japan.
3) The women in the literature do not look like the aliens of modern UFO legends, since they are apparently humans on earth.

4) When we compare the illustrations of modern UFOs in the reports with the pictures of the *Utsuro-bune UFO* in detail shown in Figure 22.1, there are many discrepancies in the size, the color, the windows, and the lights. Furthermore, the credibility of the UFO observations is very low.

5) It is possible that writers in the Edo Period might have easily come up with the spherical or disk shaped *Utsuro-bune* based on the conventional *Utsuro-bune* folklore. The UFO enthusiasts underestimate the imagination of clever writers in the Edo Period in Japan. Furthermore, UFO enthusiasts should look for the UFO-like ship in the culture of China, Korea and countries in south Asia. Similar ship may be found in the future in other places.

6) If the incident in the literature actually happened as stated, it was an astonishing and critical incident for the national security of the Tokugawa shogunate. For such an important incident, a lot of research records must remain in official documents. However, no official documents of this incident have been found until now. Therefore, it would seem that the incident did not occur.

7) There is no hard evidence that *Utsuro-bune UFO* is depicted based on the testimony of witnesses in the Edo Period, and therefore, the burden of proof lies with the UFO enthusiasts.

8) The discovery of the real place name of the incident site does not guarantee the authenticity of the story. All the incidents of the conventional *Utsuro-bune* folklores shown in Chapter 5 occurred at a place that actually existed at that time. Furthermore, the discovered real place name is near to the beach where the conventional *Utsuro-bune* folklore of sericulture was passed down the generations.

9) We should adopt the **Hypothesis 5** in Chapter 19.

22-4: Did an Unknown Incident Actually Occur?

Let us examine whether the UFO-like incident of this legend actually occurred on a Japanese beach in 1803 or not. Here, we compare this legend with the famous Roswell UFO legend in U.S.A. as explained in Chapter 1, in order to provide an example. There are many books available about the Roswell UFO incident, and it is said that the incident attracts a high level of enthusiasm from the UFO authenticities. However, several different versions of the story and alien illustrations can easily found in the different books. More specifically, the stories and illustrations are absurd as well as inconsistent in many books.

We can observe similar phenomena in this *Utsuro-bune UFO* legend. In fact, Bakin (and his son) wrote "I am a little disappointed because the illustrations and sentences are absurd and are not very concrete" at the end of ①*Toen Shosetsu*. However, it is certain that an incident, that became the origin of Roswell legend, actually happened in New Mexico, 1947. It has been said that this incident was the crash of the secret balloon project (*Project Mogul*), used for monitoring the atomic-bomb experiment of the former Soviet Union, as explained in Chapter 1. In fact, the description about the debris, that like aluminum foil, is consistent in different UFO books. Even UFO skeptics do not deny that the legend originated from the aforementioned military project.

It is unreasonable to consider that the shipwrecked incident described in the literary materials actually occurred intact, because the story and illustrations are inconsistent in different materials. However, it is not unreasonable to consider that an incident, that inspired the *Utsuro-bune UFO* legend among Japanese people, actually happened in 1803. This incident would explain the pictures of the *Utsuro-bune UFO*.

Summary

The biggest mystery of this legend is the resemblance between the *Utsuro-bune UFOs* and modern UFOs. Controversy between UFO enthusiasts and UFO skeptics regarding this mystery reveals the present status of the mystery.

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[83] http://ufos.nationalarchives.gov.uk/DEFE%202419251.pdf

Chapter 23

Is the mystery of the *Utsuro-bune UFO* legend solved?

23-1: Research results

Let us summarize the research results obtained in the course of the investigation so far.

1) Stories and pictures of the legend stated that the same alleged the shipwrecked incident occurred in 1803 in Hitachi Province.

2) A large number of, i.e., twelve, the literary materials have been found to date, and they can be classified by the story into three groups, as follows:

Story A: ①*Toen Shosetsu* (②*Hirokata Essay*), ③*Umeno Chiri*, ④*Funabashi Print*, ⑥*Hyoryuuki-shu*, ⑦*Gaikoku Hyoryuu Zensho*, ⑨ *Hitachi Document*, ⑪*Banke Document* ⑫*Inoke Document*

Story B: ⑤*Ohshuku Zakki*, ⑧*Mito Document*

Story C: ⑩*Yaji-kita Document*

The stories within each group resemble each other. Those in each group are slightly different from those of the other group.

3) The three elements that characterize this legend, that is, the *Utsuro-bune UFO*, *Spacewoman* and *Cosmic Characters*, are drawn in almost all of the literary materials. No literary materials regarding this legend without pictures have been found.

4) The shapes of the *Utsuro-bune UFO* resemble each other in all of the literary materials and they definitely resemble modern UFOs.

5) Some keywords that are typical in the conventional *Utsuro-bune* folklore in Japan are definitely included in this legend. One document seems to be made by the temple, which practiced sericulture worship in the Edo Period.

6) The original place name of the incident site was *Hitachi-hara Sha-ri-hama* in Kashima County, Hitachi Province. This location really existed in the Edo Period.

7) In four of the twelve literary materials, the ship is not written as *Utsuro-bune*.

8) The lord name of the territory, where the incident occurred, is

Etchuno-kami Ogasawara in all of the literary materials except two. However, he had no territory on the coast of the Hitachi Province.

9) No literary materials that state a skeptical viewpoint of the legend have been found.

10) Pictures that resemble some of the *Cosmic Characters* can be found in some kinds of *ukiyo-e*.

23-2: Again, did Bakin know something behind this legend?

In Chapter 11, I explained the possibility that ④*Funabashi Print* was written by Bakin, which is proposed as **Hypothesis 3**. In chapter 17, I explained that the real name of the site "*Hitachi-hara Sha-ri-hama*" denies the deliberate omission of the county name in ①*Toen Shosetsu* by Bakin (and his son) and this result seems to weaken the validity of this hypothesis. However, in the subsequent findings of new literary materials in addition to ①*Toen Shosetsu*, I often encountered Bakin's footprint, which was impressive. There are questions about the possibility of Bakin's involvement in this legend, such as the following:

1) Modern Japanese would be puzzled by the fact that Bakin (and his son) wrote the place name as "*Ha-ra-ya-do-ri*" using only five *kana* characters (phonogram), in ①*Toen Shosetsu* as shown in Figure 4.1 (*a*). Usually, place names in the Edo Period were written only in *kanji* characters, or in an amalgam of *kanji* and *kana* characters because of the easy distinguishability (see the *Ino Map* in Figure 9.2). In all other literary materials, the place names were written in this way. When we exactly copied a Japanese word from the original *kanji* characters, we usually wrote it with the *kanji* characters intact and avoided changing it by using *kana* characters because the reading of the word in *kanji* characters is not unique. Excepting cases where we knew an accurate reading of the word (*kanji*), we did not change words using *kanji* characters to *kana* characters. The place name in ⑫*Inoke Document* (see Figure 18.3) is the most natural and reasonable writing of this place name "*Hara-yado-ri-hame* (原舎り浜)" in *kanji* and *kana* characters. If Bakin made the article by referring to other literature, it is unreasonable to consider that he did not know this writing. Why did Bakin (and his son) write the place name only in *kana* characters in ①*Toen Shosetsu* instead of like that in Figure 18.3?

2) The writing of ①*Toen Shosetsu* is the longest among all literary materials found so far and it contains an anecdote that is not included in other materials. The last part of this article states the anecdote of the severed head, which is a popular anecdote in the conventional *Utsuro-bune* folklore. However, it cannot be found in other literary materials that were subsequently found. Apparently, this anecdote was a work of fiction based on the conventional *Utsuro-bune* folklore, as explained in Chapter 5. Did Bakin add this part to the original legend without basis?

3) The ring or flange structure in the center part was not depicted clearly in the *Utsuro-bune UFO* of ①*Toen Shosetsu* shown in Figure 20.1 (*a*). In the other literary materials, this structure is clearly drawn as shown in Figure 20.1. If Bakin made the article by refereeing other literary materials prior to his article, it is strange that the picture of the *Utsuro-bune UFO* of ①*Toen Shosetsu* is slightly different from others.

4) The *Ranji-waku* (*ukiyo-e*) shown in Figure 21.2 contains the characters similar to the *Cosmic Characters*. The painter of this picture, Eisen Keisai (1790-1848), was the Bakin's a close friend and worked as an illustrator of Bakin's works.

Two possible answers to the above questions could be as follows:

1. Bakin (and his son) used a reference or material that is unknown by us. Perhaps it had given a detailed and reliable description of this legend.
2. Bakin (and his son) knew something behind the legend in detail. For example, he knew the basis and the author of the story and therefore could freely modify the stories and pictures included in his articles.

23-3: Answer to the mystery

I agree with the rebuttal of UFO skeptics shown in Chapter 22. Critical evidence supporting the claims by UFO enthusiasts has yet to be found. However, I must admit that the pictures of the *Utsuro-bune UFO* definitely resemble modern UFOs. I could not prove that this resemblance is accidental or that the story is definitely fiction. Therefore, I feel some embarrassment about disregarding the claims by UFO enthusiasts.

There are few concrete drawings of the conventional *Utsuro-bune* in the Edo Period. The pictures of the *Utsuro-bune UFO* are depicted concretely only in the literary materials of this legend. Why was the *Utsuro-bune UFO*

not recorded in the literary materials of the conventional *Utsuro-bune* folklore? Furthermore, why literary materials of this legend without pictures of the *Utsuro-bune UFO* never been found so far?

The reason why modern UFOs did not become the history for about seventy years is the absence of hard evidence. The *Utsuro-bune UFO* legend might have come closest to being hard evidence of UFO existence. It would be too soon for both UFO enthusiasts and skeptics to be disappointed by this book. The resemblance between modern UFOs and the *Utsuro-bune UFOs* would have important meaning from the viewpoint of human culture, history, and folklore. The periods, areas, nations, and cultures that created these two legends are far removed.

I will answer the questions that I am asked about this legend as follows:

☐**No evidences, has been found that the legend was based on a UFO close encounter in the Edo Period in Japan.**

☐**Many pieces of evidence, have been found that the legends were based on conventional *Utsuro-bune* folklore in Japan.**

☐**We cannot deny the resemblance between the *Utsuro-bune UFOs* and modern UFOs.**

☐**It is not unreasonable to consider that an incident that inspired the *Utsuro-bune UFO* legend actually happened.**

Postscript

The quest in pursuit of the *Utsuro-bune UFO* legend that started in the pub near JR (Japan Railway) Tokyo Station won't end. When I started this quest, the legend could have obeyed the UFO society law that states

> "*the stronger the persuasiveness of an incident, the higher the possibility of its being a hoax or misunderstanding.*"

Initially, I was optimistic for the reasonable resolution of this mysterious legend. I speculated that it might have been based on the marine accident suffered by a Russian whaling ship and that the spherical vessel might have been a kind of lifeboat. However, my optimism was promptly shattered. I could not find a final and perfect answer to the ultimate question of

> "*Why are ships similar to UFOs depicted in the ancient literature of the Edo Period, two hundred years ago, in Japan*?"

The quest in pursuit of the legend has been extremely interesting and exciting, because it is similar to treasure hunter stories in Hollywood movies such as *Indiana Jones* and *National Treasure*. In these movies, the story begins with the discovery of mysterious ancient documents first. Then the hero decodes the secret of the documents and finally discovers a treasure of tremendous value. In order to arouse the curiosity of the audience, the significant factor of the movie is that the story must be based on an actual ancient legend, such as the *Lost Ark*, *Holy Grail* or *Declaration of Independence*. Furthermore, the treasure is not necessarily an actual jewel or gold. Instead, it can be an astonishing historical fact such as the *Holy Blood* in the movie *The Da Vinci Code*. Unfortunately, however, the discovered mysterious ancient documents are usually imaginary in these movies.

Contrary, mysterious ancient documents of the *Utsuro-bune UFO* legend are not imaginary. They were certainly created about two hundred years ago in Japan and exist now. The treasure of this legend is a resolution of modern UFO legends and its interest is comparable with those of the *Lost Ark*, *Holy Grail*, *Declaration of Independence*, and *Holy Blood*. Unfortunately, or fortunately, the secrets of the documents have not been perfectly decoded and the treasure remains undiscovered. The quest is unfinished and contains the potential for an extremely exciting story of a real treasure hunt. I have shown,

in English, as much as possible of the evidence, research results, and possible hypotheses for readers all over the world who are interested in this legend. Those readers who can read English can easily join this quest. Even if the treasure may be a worthless stone, the investigation results could make a substantial contribution to the fields of world folklore. We notice in particular that the gourd legend has been passed down, even in Western society. Furthermore, the cake and water that were found in the *Utsuro-bune UFO* are also included in the fairy tales of the Western world.

Most modern UFO legends are fictitious, usually depending on the ambiguous evidence such as strange witness testimonies, unclear CG like photos, and videos. In contrast, the *Utsuro-bune UFO* legend is a real UFO mystery because it has undeniable hard evidence. From the investigation of this legend, I was strongly impressed by how widespread it is in Japanese history, folklore, and culture.

The modern UFO legend began with the Kenneth Arnold case in 1947 and spread throughout the whole world in the blink of an eye. Nowadays, the UFO legend has diverse and various contents that are apparently irrational and non-scientific. However, there is no doubt that the modern UFO legend is the giant of American modern folklore that swallowed the achievements of the space science and technology of the twentieth century. The legend of “strangers from other worlds aboard on the disk shaped craft” definitely fascinated the people of the world in 1947 and the people of the Edo Period in Japan. It is extremely interesting and intriguing that a similar legend has been passed down by generations in Japan about two hundred years ago, a legend that may possibly be a key to solving the mystery of the modern UFO legend.

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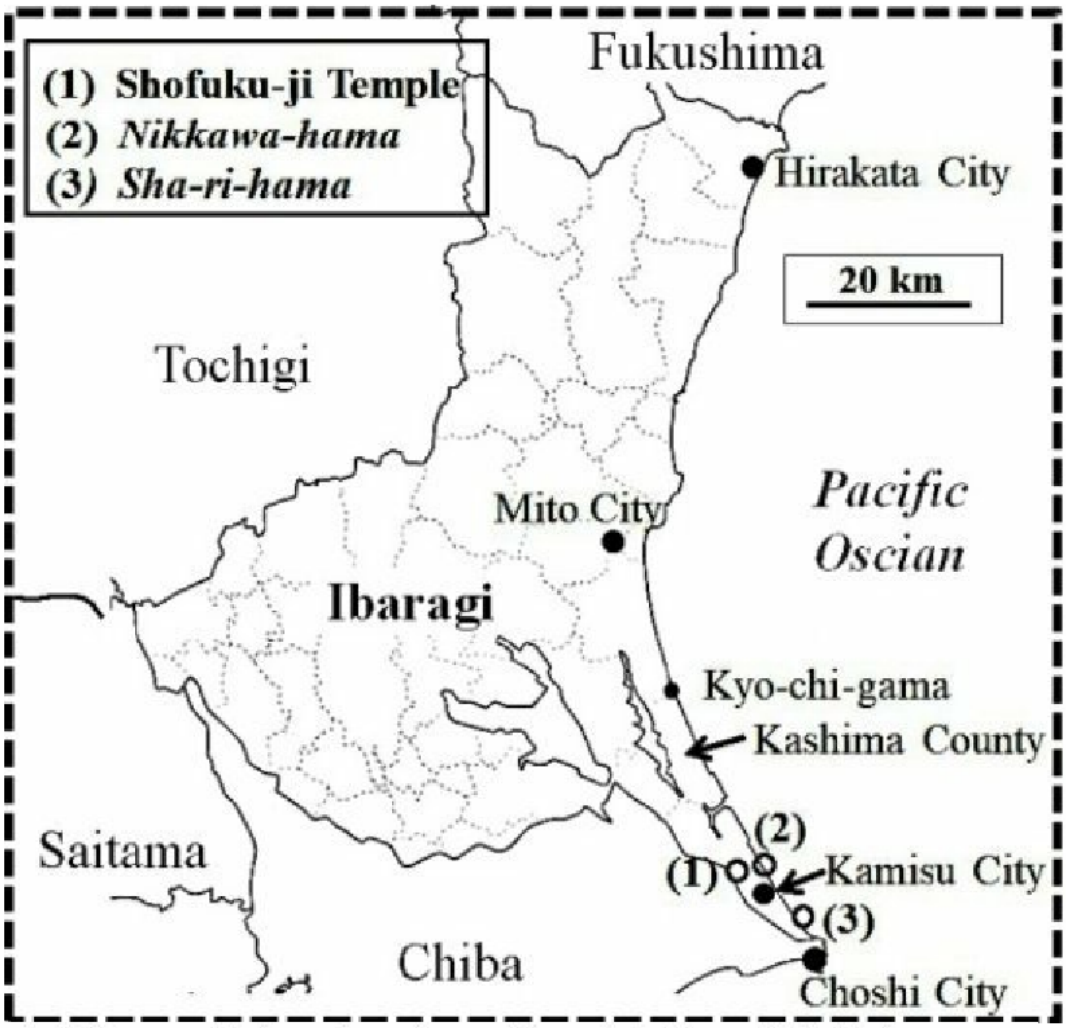
APPENDIX

Map-1: Islands, Cities and Prefectures in Japan referred in this book. The rectangular region surrounded by the broken line is enlarged in Map-2 in the next page.



Map-2: Cities, prefectures, beaches and temple in Ibaragi Prefecture referred in this book shown in the rectangular region surrounded by the broken line in
Map-1 (refer to Figure 9.2).